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McCUNE SCHOOL OF MUSIC & ART

MUSIC

ITS

IDEALS AND METHODS

101

A Collection of Essays for Young Teachers, Amateurs and Students

BY

W. S. B. MATHEWS

Author of "How to Understand Music," "A Popular History of Music," "Studies in Phrasing," "Standard Grades," "Primer of Musical Form," etc.

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Dedicated

TO

MISS BLANCHE DINGLEY

OF AUBURN, MAINE

IN TOKEN OF REGARD AND SYMPATHY

PREFACE.

In the following pages are brought together a selection of articles written for several different periodicals within the past five years. They fall mainly into two categories: First, on subjects presenting music as Art, and on certain Composers. Second, on subjects relating to Practical Music Teaching. Even when brought together they do not make a book in the strict sense of the term. They are not supposed to be read through once for all; but to be read sporadically, now and then; again and again, for suggestion. In this use they will meet a certain need for young teachers, serious students and musical amateurs of the more serious kind.

No attempt has been made at "writing down" on the one hand, nor at seeming profundity on the other. It is simply a question of plain and unpretentious conversation upon certain musical topics. No one topic is exhausted; all are treated with a certain seriousness. Music as art is almost a religion.

Nearly all the essays in the First Part were originally written for *"Music"* and are here reproduced by permission of Music Magazine Publishing Company; most of those in the Second Part were originally written for *The Musical Record,* and are here reprinted by permission of The Oliver Ditson Company. Several of the essays in Part First are of very considerable length. The subjects seemed to need this extended consideration. In two cases, "The Earlier Sonatas of Beethoven," and "Schumannn as Poet of the Pianoforte," the length is acquired by treating a large number of compositions, wherefore the student will interest himself in those parts mainly which relate to the composition in which he is immediately concerned.

W. S. B. MATHEWS.

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PART I.

MUSIC AND COMPOSERS.

MUSIC---ITS IDEALS AND METHODS.

CHAPTER FIRST.

THE FUTURE OF MUSIC AND THE INNER LIFE OF MAN.

Indications are not wanting that great as is the importance of the art of music in the present state of civilized mankind, its office will be more important and its ministry more highly prized in the future, and to this progress no bounds can at present be set. It is true that casual observers have an underlying notion that in all probability the art of music has reached its limits. Just as it is the custom in literary circles to speak of the writings of Shakespeare as beyond comparison with those of any other, and especially beyond comparison with those of the present day, so they speak of the music of Beethoven as beyond everything else, and especially finer than anything that can be produced at the present time, or is likely to be in the future. With this notion they combine another, derived from the general tone or the discussion concerning Wagner and the music of the future ; that the continual introduction of discords, the multiplication of sounding apparatuses in the orchestra, and the admitted necessity of associating the word with music in order to make it intelligible, when taken together are tantamount to a confession that all the good musical ideas have been written out, and that henceforth it is only a question of adding new instruments to the Beethoven scores, in order to furbish up the old things a little, and of producing new music fitted for extraordinary and spectacular occasions.

In further support of this general position, they point us to the admitted fact that to the ordinary musical amateur the works of Beethoven are still beyond the bounds of the enjoyable,

and become intelligible only by the aid of superior artistic quality or personality in the interpretation. Still more evident appears this notion when we consider the fact that the master universally acknowledged the greatest since Beethoven, in his ability to treat musical themes, Johannes Brahms, is still so far from general acceptance that the critics have not yet gotten over talking of his unintelligibility—meaning thereby, as in all art discussions, intelligibility to *them*,—for criticism is always written from a personal standpoint, although the fact is not so generally recognized as it ought to be. If, therefore, this great master Brahms has not found it possible to interest the world in new symphonies, and as a matter of fact has withheld two additional ones which are already finished from his pen, until a time when the taste moderates somewhat from the over sonorous and sensational (of which Tschaikowsky is a magnificent exponent), is it not therefore demonstrated that the art of symphony has been finished, and that there is nothing more to do in this direction ?

There is material for much instructive reflection in the history of our existing art of music, which taken all around offers a very interesting conundrum to the development philosopher, but this would take us too far. Suffice it to mention that from the early Egyptian times, long before the days of Joseph, music had an honored place in life. Twenty centuries or more aided in its development before it blossomed into the classical drama of Greece. Then another ten or fifteen centuries intervened during which music was mastering a vocabulary, and finding its harmony and counterpoint. About A. D. 1600 this part of musical science had reached a creditable point, and here began a fresh exploration of the art in search of means of emotional and dramatic expression, for it was opera where first the relation of music to emotion was thoroughly explored. All along with the progress through the masterworks of such writers as Monterverde, Scarlatti, Handel, Bach, Gluck, and so on to Mozart, there was a related series of experiments having for their object the perfecting of the means of musical expression, instruments, etc. Then with Beethoven came the first greater master who brought together the appealing tenderness and sentiment of opera, the sonority and the emotionally graded tone-colors, and a noble ideality all his own, and incarnated the whole in Symphony.

II.

The Beethoven symphony is a new work. It is not the Mozart symphony enlarged ; it is something different. With Mozart it is generally the pleasing, the agreeable, the clever; but rarely anything of deep feeling. The personality of the man stands before us in the delightful tonal forms, sweet, ready and delightful. But in Beethoven we encounter a different element. This man is not altogether so sweet as Mozart ; his ideas often are rugged ; and he is not troubled to ask whether we are pleased. Yet we listen all the same, for immediately the world has recognized that in this music, whether it be counted good or not, there is something to say.

Taking the most significant feature first, consider his slow movements. These are as simple as people's songs, in their beginnings, and the principal subject in spite of its elaborations later remains the same lofty and deep spirit, to be enjoyed by every hearer who will retain himself in proper condition, waiting to be moved upon and not stopping his ears by the effort to "understand." In other parts strong contrasts are found, and in the allegros occasional types of a spirit almost or quite tragic. It is impossible to listen to one of these great works without feeling that the composer is saying something to us through these sounding tones. *What is this something ?* It is not description, and is not poetic representation. No landscape, no great historical event is here brought to elucidation. Yet there is a something which all feel, but which no one is able satisfactorily to explain. Volumes have been written to tell us what we ought to find in these great and epoch marking works. And at the end of all the reading, the hearer who with quiet soul will give himself up to the contemplation while the sounding tonal-forms roll through his chambers of hearing and around him, will have something in his spirit which neither one nor all the volumes have given him—but which Beethoven himself has said to him through these masterworks of art.

III.

Since Beethoven, instrumental music has explored in various directions the extraordinary and the sensational, and the vocabulary of music and its means of tone color have greatly ex-

panded. The world of the fantastic and the strange has been conquered, so that there is now very little in heaven or earth or hell which a gifted composer might not bring to expression.

And behind all this progress there is one sole purpose. With steady step music has progressed towards the art of saying something to human souls. Out of the vast inner world of the Unseen, the Blest, and the Eternal, the prophetic seer brings in tones his living and moving message. We do not need a story ; we do not need an explanation. Simply to hear and hear again, and to be silent and hear again—this is the road and the only road. These great works are written like the messages of inspiration "for those who have ears to hear." The inner message of music like the inner tone of the creation, is for him who listens within.

IV.

Nothing that I can say is adequate to characterize the beauty of this musical message, nor its compass and variety. Nor is there as yet any limit in either direction. Higher beauty, greater variety, and manifold forms of inspiration are open to the composer of the future. The common chord of the tonic, which one would say the Italian composers had exhausted a century ago, served Beethoven very well for the first four measures of his great Heroic symphony. It is not a question of chords, nor yet of tone-color. It is merely a question of something to say. Nor when we consider the manner in which musical forms bring soul life to expression or suggestion, does there appear any limitation to its possibilities of development. Every musical idea moves in three planes, to which yet a fourth attaches itself ; or we might say that a musical idea, for high art purposes, has four dimensions, being thus removed forever from under what Schopenhauer calls the *Sats vom Grund* (principal of sufficient reason) the conditions of material time, space, and causality. Or rather put under new conditions of this kind peculiar to itself. Rhythm, Melody and Harmony afford three related directions within which countless combinations and shadings can be effected. And all can be intensified and made luminous by the aid of tone color. Under the influence of the latter some of the most biting dissonances assume absolute beauty, and appeal in most significant manner.

Hence in order to have an infinite series of musical works constantly increasing in beauty, significance, and appeal to individual human souls, it is merely a question of an infinite series of great souls, gifted and trained in musical directions, and actuated by the ideal. So much for possibility upon the creative side. What these great souls may in process of time communicate to us through the mystical language of tones, no one can predict. But that every incident as soul life is susceptible of translation into tonal forms, in which it becomes intelligible to all the world, the music of six hundred songs of Schubert, and the instrumental music of Beethoven prove to us. In all probability the composer of the future will pour out his inspirations in tones, with a lavish amplitude like that of Schubert, in whom everything which stirred assumed musical cadence, and sought expression to the ear.

V.

There are certain features in the nature of music itself which are not without bearing upon the present discussion. The composer derives his incitation of his environment, which may be his actual outward environment, as in the case of the realist novelist, or of his inner environment of the ideal, as was the case with Shakespeare and other great masters of imagination and fancy. More than this. The composer will do the same as the novelist does, who invents plausible situations, which might have been actual occurrences, in order through their solution to express his theory of the essential nature of life and its duties. The powers of music, as we have seen, are equal to representing almost any possible state of mind, and it is quite certain that the responsive composer will in every case represent the mood of the moment when the idea of his work overtakes him or is awakened within him.

Music also has within itself not only great potentiality of sorrow and striving, but even a positive liking for them. Just as the soul is most touched by great tragedy, so it is only in the deep minor strains, and the clashing and striving rush of the impassioned *Allegro* that the heart is most stirred, and a ground afforded for the heavenly peace of the noble *Adagio*. And this, in turn, is far from being insensible to the sweep and the fluctuations of the deep world-currents of the soul.

And just here again we come upon one of the strangest contradictions of music. Helmholtz told us that nature gave us the major triad, and some of our recent investigators are telling us that the primitive man follows along the harmonic track in trying to produce melodies ; or, as one says it, his musical impulses work off along the line of least resistance, which is through the melodic steps of the common chord. Upon forsaking this one he changes to another, but all the time his melody runs along the line of the major triad. This theory is all very well, but there are two objectors who would like to settle with it. The first one calls attention to the very strange if not inexplicable fact, that while nature is thus holding the ear to the common chord—in the very constitution of tone itself, the primitive man whether advanced or in his most primeval state, makes his music in minor mode, in so far as it has mode at all. And the second objector notes that even in these most advanced states of civilization, and among composers in whom the natural incitation of music is most delicate, the minor chord constitutes more than half our music. An eminent writer upon the purity of musical intonation has lately written this to me from his own standpoint ; and after a life of theorizing and investigation, which in his case has taken the practical form of inventing a musical instrument and a practical keyboard for playing in perfect tune up to a division of fifty-three tones in the octave, he finds at last that perfect tune is not what the musical soul desires ; and that while slow simple chords in pure harmony sound better upon his improved instrument, the common run of instrumental music is not improved by it, but on the contrary impoverished, the dissonances themselves losing character and the music ceasing to be intelligible to the extent formerly experienced. Moreover, in all periods of history of which I have any knowledge there has been a hiatus between the theory of music and the actual music that men made. While speaking of one kind of effect men have unconsciously made another, and as a rule another which went straight to the heart of the hearers.

VI.

Thus by this road we are brought to realize that the science of acoustics fails to account for our art of music, and that its real seat and the motives by which it moves itself are psychical.

True the observer is able to trace the roots of much of the psychical expression which music produces upon sensitive subjects, to this that or the other element in its constitution. As for instance, the mode does something, the rhythm something, the tone color something and so on ; but when all is counted, there remains over and above a something which is not melody, is not harmony, is not rhythm, nor yet distinctly a definite result of the combination of all—but a something which pleases the ear more than melody can explain ; stirs the blood more than the rhythm can explain ; and winds up the consciousness by a sort of cumulative movement until the whole being is alive with the experience—an experience which is too intimate and too near the heart to be classed as mere enjoyment, and too influential upon the soul to be dismissed as mere amusement or a casual act. This is true of much of the music since the time of Bach ; and of most of that since Beethoven it is emphatically true. Just at the moment I am thinking of the fifth symphony of Tschaikowsky, the great C major symphony of Schubert and the second symphony of Brahms ; but there are fifty other great and shining examples, in the orchestral repertory, while operatic and chamber music are full of them. Why do our composers fall into the minor so readily, when nothing is farther from their intention than to write a plaint or an elegy ? And why do we hear these long successions of minor chords, dissonances suspended, struck free upon the beat, lugged in as passing notes, multiplied in all the parts, crossing one another in a strange and mystical progress, and why the fierce peal of the brass, the sounding impact of the percussion, and the nervous and heartfelt accents of the strings, when everything passes off later and leaves us refreshed instead of being fatigued, and the ear delighted instead of being tired ? Had we but followed a quarter of the dissonances of the work, we might have been half deaf for a week. Why is this, but because there is in music something else which we get, and getting which we care not how it comes to us, nor what the exercise of mere sense-perception so long as the incoming message is not too long kept waiting at the gates of the outer ear ? At least one moral may be safely drawn :—It is the happiness of our musical future is not bound up with that of the common chord. Men go through great tribulation to gain a heaven in tones nowadays, but it is none the less heaven when we are there, nor does the memory

of the way strike us with weariness. And according to all appearance there is no limitation to the future in this direction.

VII.

Seeing therefore that as yet no limitation appears to the powers of the coming composer to say whatever he may have to say in tones, and by novel combinations or by those of long use to bring to human ears and human hearts messages of the very highest and most ideal import, what is the outlook, we may ask, with references to the intelligibility of these messages ? In other words, will the coming hearer be able to receive them, and will he be anxious to receive them ? This is an important question, having in it the whole subject of musical education and of popular capacity. And there is ground for optimistic conclusions in this direction, no less than in the one which we have last been considering.

In so far as regards the appetite for music, there is all the encouragement desired. There was never a time in the history of the world when so many young people studied music, nor when they learned so much of playing, singing, and hearing. Whatever the short comings of the present generation of concert hearers and private students may be, their attainments are far in advance of those of any former generation, and they are in vastly greater numbers. This appears not alone in the variety of great musical works performed in all the principal cities, but still more in the material which is taken up and at least partly digested in private study the whole country through. Indeed it is not easy to account for the general hurry to get to a piano or an organ and to take lessons and to learn at least something about playing. No other domestic desire appears so out of proportion to the family purse or the family heredity. In a family where the parents were very little musical and had perhaps no valid training in any branch of the art, you find an instrument, a desire, an application, and at length respectable often remarkable attainments, and a beginning of real musical enjoyment.

Here we come upon another of the secret things of music. A writer in the Fortnightly Review lately had an article upon "The Religion of the Pianoforte," in which he suggests that the true explanation of the willingness of the average young person to undergo the drudgery of practice, the bondage of lessons, and

the work of wrestling with scores of pieces which are certainly caviare to the general is that they find in the tonal forms a new kind of fiction, a new kind of tragedy. As their fingers travel over the keys and their eyes perhaps with some difficulty decipher the notation, the mind is soaring above, and what inner fantasies arise, who shall tell ? Surely there must be something of this sort behind the strange devotion to so artificial an ideal —if we judge it from a merely external standpoint. In many a country home the pianoforte opens almost the only door into the ideal. Even the highstrung works of modern composers are by no means tabooed, and many young girls scarcely out of their 'teens play creditably ambitious compositions proper to the concert room or the closet of the advanced tonal connoisseur.

Let it be granted that the education as yet is imperfect, and the general training in music very inadequate. Grant, if you like, that the subject matter of these exercises often fails to reach proper dignity, and more often still the performances fail in important points of technic and of depth ; still the phenomenon is none the less remarkable and full of promise. Where there is so well defined an appetite there will surely arise ways of making it more enlightened and better able to minister to these deep seated longings of the soul.

And supposing the requisite improvements of educational methods to be made, have we not then a public for our promised composers of the future ? What other branch of art or literature has so large a one, or so cosmopolitan, or one so well adapted to still further promote the universal brotherhood of man ? Is it not something when musical composers and interpretative artists are now by common consent citizens of all countries, equally at home in all, and sought after by high and by low ? A new artist comes, he plays once, twice, three times, always to larger and larger houses, and to increasing appreciation, which however, increases exactly in proportion not to the technical skill of the artist but in proportion to the depth of the impression he makes upon the sympathies of his hearers. It is not a question of playing fast or playing loud, nor yet of performing impossibilities ; but always and forever, of *saying something*. And this art passes current all over the world. I once asked the veteran violinist Remenyi how he made out in South Africa where music was so new. He answered that it made no difference. He played just the same as in Berlin, Rome, Vienna, or in Wei-

mar itself. This which takes place in a plane not the highest in the temple of music will sometime take place in the highest plane and in smaller communities, and all over the land. Just as our lyceum bureaus send their concerts to small villages, in later times the great artists will be heard all over the country. And quite surely the average of private performance will constantly advance, under the facilitation of heredity and early education, and by so much the audiences waiting for our great composers will be more and more willing to hear the highest, the truest, the most ideal message which they have to deliver. All this is quite in the nature of things. It is a question of choosing, of seeding and of tending.

VIII.

And while it would seem impertinent to suggest that in the future music will not only surpass everything which the best composers have written, and will speak to larger and larger quotas of the civilized peoples, until its place in the popular estimation, and its relation to the inner life of the men and women of the world will be more intimate, more direct, more precious than that of any other form of art whatever, the facts nevertheless point exactly in this direction. And none the less potently from the circumstance that all this music-making, all this music hearing and music study takes place through the free choice of the individual. There is no paid ministry for working up a love for music ; there is no public gathering for pushing its cult. People make music and hear music because they love it ; and they love it not for the sweetness of its sound, nor yet for the cleverness of the fingering by which it is played ; but solely and first of all for what it says to them. And the successful artist always is he or she who seems to make the music say something. For in all this interpretation it is not a question of hearing exactly what the composer meant to say, but of hearing what he *seems* to say, and the value of the experience is measured by its seeming to say something.

IX.

So much appears upon the surface. But the argument has more in it still. For by just so much as music says something to those who give themselves up to it, by just so much it becomes

a force with influence upon their lives, and upon their doing and being. And so we may look for a time when this force will be understood and intelligently employed in education, as it sometimes begins to be now ; but upon wider and higher scale, until many things which have not yielded to the pulpit nor yet to the press, will soften themselves to music. Who knows ? The Pythagorean tuning of mind by means of tones will become a reality ; and it will sometime be found that the intellect is sharpened and the imagination kindled by tonal fantasy, not merely for itself, but for great and noble deeds. Such are some of the possibilities open before the art of music, as related to the inner life of man.

CHAPTER SECOND.

MUSIC AS DISCIPLINE AND CULTURE.

MUSIC IN THE UNIVERSITY.

A very important advance is now being made in musical education. The musical profession itself is becoming better qualified and more enterprising and ambitious to secure the best educational results than it was ever before. This comes from the entrance into the profession of many young men of thorough education and high ideals, whereby the music teacher stands upon a wholly different plane among men from that which he occupied a generation ago. But the most significant sign of improvement is the recent appointment of Professors of music in universities and colleges where previously music had not been recognized as a disciplinary study capable of ministering to a degree.

All along the line one question presses for solution ; namely this : What are the disciplinary and cultural possibilities of music study ? This question is new. No university has offered an answer which can be regarded as complete or satisfactory. Not even in Germany is this question more nearly solved than here. True, in some of the larger universities, as at Berlin, there are musical advantages of a very high character, and one may take a degree in music. But the university as such does not undertake to train individuals in the art of music. It merely teaches the technic of composition and the science of acoustics. All the remainder (which is in fact the real part) is left to the musical conservatories, which there as here are only preparatory schools. There scarcely exists in the world to-day, outside of London or Paris, a music school or a university where the art of music may be mastered in its complete sense, upon the basis on which Greek and Mathematics are taught in all good colleges. By this I mean both that the teaching falls short in completeness, and the endowment fails to provide the same kind of assistance to higher research which is now provided so liberally in other directions.

Nor will this ever be bettered until the real scope and possibilities of music study in their cultural and disciplinary aspects are brought to the understanding of ruling educational powers. And this, in the nature of the case, can never be fully completed until we have some generations of educators knowing enough of music and practiced in its study to be able to understand what it is capable of doing for the mind, and how far it is able to minister to that knowledge of all that has been best said and done in the world, which we designate under the term "Culture."

In education there are two somewhats co-ordinated. The technic of acquiring knowledge, and the enriching effect of the knowledge acquired. In the nature of the case the school as such will always be more interested in the former, since it is upon this that its permanence depends. But the individual is equally interested in the latter, because the mind of the student is not simply a tool to be sharpened but equally a laboratory to be stocked with furnishings. And even in respect to the sharpening process, the school has been too much under the impression that sharpening is mainly a matter of grinding. And hence it has valued studies in proportion to the attrition attending the process. English, or any vernacular, enables the student to take into his mind large stores of material intuitively, without conscious friction ; whereas a foreign tongue necessitates constant and laborious examining of substance, before intellectually classifying and placing it in order. In German universities recitations are conducted in Latin, and Greek translations off hand are made into Latin. The German scholar is as innocent of his mother tongue as is the English student of his own. Often he never acquires an idiomatic ease in expressing himself in it. But later education is beginning to see that much is lost in acquiring linguistical accomplishments which can never have practical application in life, either for acquiring knowledge or for communicating it. Hence a turning now toward literature in the vernacular, and science, where mental training takes a different direction.

And this brings up the question as to the real nature of mental training. What is it that the educated mind does which the uneducated mind cannot ? And what is it that the educated has in common with occasional individuals who being what is called self-made, and without having had university training, nevertheless manifest the something indicative of having been

"educated?" To this the answer is not difficult. An educated condition of mind is one in which the attention is subject to prolonged control; and in which principles of classification and generalization enable the individual to retain and correlate the knowledge acquired. Concentration of attention at will, and ready control of experiences imagined or acquired, are the two tokens of an educated mind. It is to possess much; and most of all to have the art of acquiring further possessions. This, somewhat barrenly stated, is the goal towards which every academic and college student is working. Every study must stand or fall with reference to this two-fold standard. By so much as it ministers to the art of acquiring, and by so much as it enriches the material acquired—by so much is it valuable in education. And by so much does it minister to discipline and to culture.

Immediately that this standard is set up, we realize what injustice has been done students by over-instruction in dead languages, and under-instruction in the great thoughts of their own language. Of the vast whole of everything which in many thousand years has been best said and done in the world, the individual student can never acquire more than the small pebbles upon the shore of the great ocean of knowledge. This, however, is foreign to our immediate subject. Returning to the fundamental grounds of study-valuation, we have to ask in what ways and to what extent music study is capable of ministering to education in this broad sense.

A very short answer might be made to this question, and the chapter closed with a paragraph, for not to put too fine a point upon it there is absolutely no study in the curriculum which contains wider possibilities of this two-fold benefit than music might be made to illustrate. Take the case of the young woman learning the piano with any good modern teacher. What is she expected to do? She is expected (and in fact she does do it) to apply herself to this one task from three to four hours a day. And this for several years in succession. She generally memorizes the selections assigned her for study, and at the lesson she plays them by heart. Here at once we have a vast amount of attention controlled. Then the playing is carefully dissected and little points here and there are revised, or the whole sometimes, the proper interpretations suggested, and a new lesson follows calculated to remedy the defects of the first. Here we have still further sharpening of the attention in the effort to

realize the discreet effects suggested or illustrated by the teacher. All the while, the subject matter of perhaps a very great master may have been passing through her mind and remain in its finished form as one of her permanent possessions. Besides having sharpened herself she has also enriched her inner furnishing by something which may very possibly rank high among those best tonal things which have been said in the world.

Mere playing, however, is no longer considered a satisfactory account of music study ; the young woman turns her attention to theory. She analyzes the master works, perhaps acquires a technic of composition and tries her hand. Best of all perhaps she masters so much of the literature of the piano that she might offer herself for a professorship of its literature. Such cases exist though they are not so plentiful as one could wish.

Any girl able to study intelligently and play acceptably a combination of pieces like one which might be made of six for instance from each of the great authors, Bach, Beethoven, Schumann, Chopin, Mendelssohn, Liszt (speaking from a pianoforte standpoint) shows thereby mental qualities of no mean order. And after a teaching experience of more than forty years I have yet to see the first student able to do this without mental qualities equal to first-class scholarship in any other direction —nor would it greatly matter which. For while music is in certain aspects more analogous to a language than to the mathematics, the latter nevertheless are so inextricably mixed up with it that it is impossible for a student weak in sense of number to succeed with such a combination as I have proposed.

It is obvious, however, that the average musical student in men's colleges does not nor ought to look forward to a career of pianoforte virtuosity, or even to the nobler field of public musical interpretation of master works upon a scale perhaps short of the very highest mastery of technic.

And equally obvious that the question of range and extent of university education in music is hampered with difficulties. For from a cultural point of view it is quite certain that no treatment of musical education can be regarded as answering the more important demands, which stops short of enabling the student to enjoy a pianoforte sonata or fugue, and a chamber composition or symphony, silently from the printed copy, just as everybody enjoys silently a poem or an essay from a printed

copy. To stop short of this is to leave the student dependent upon his fingers and accidental opportunities of hearing, to continue the pursuit of music as an art. But, on the other hand, such is the neglect of musical training among the boys, and such the imperfect methods still almost universal, that a student proposing to arrive at the standard mentioned above will have to begin his musical education at the university almost *de novo*. For music study as generally conducted resolves itself into a semi-mechanical association of fingers and eyes for reproducing certain printed passages in a certain order, without the conceptive and representative faculties taking much if any part therein. Ear-training is almost entirely neglected, whereby the ear of the student fails to answer to the musical combinations which the notes present, and too often he receives his first real information of their tonal meaning when he hears them becoming externalized under his fingers in playing them. That his preceptions even then are often superficial and incomplete is also true, since in the nature of the case the attention is more than half occupied with the visual signs, and with the mechanical translation of these into keyboard concepts, leaving tonal concepts, if any, to form themselves later. Psychologically considered all this is wrong. Notes are signs of tones. As the student runs his eye along the lines of the music, he ought to hear within him the music corresponding to the printed signs; and to be carried along with it in sympathy, as he weeps or laughs with an interesting fiction. This means a thorough training of the representative faculty, by means of much study and reflection, and the discipline of much hearing. It means the development of the tonal sense from the foundation; beginning with simple concepts the student has to progress through the entire gamut up to the harmonic and thematic elaborations of Schumann and Bach.

One thing we desire to know is whether any form of music study is capable of training the attention to a productive degree; whether this result can be come by easily in the natural course of the study, and without sacrificing any nobler end. And then whether a form of music study which has brought the student into a real appreciation of the noblest forms of music, such as the pianoforte sonatas of Beethoven, and the works of Mendelssohn, Chopin, and Schumann; and the standard chamber music and symphony, together with the vast fabric of the Schubert

songs, and the great oratorios—whether a possession of this kind would be of any particular value to the student? And whether he would be likely so to regard it in later life? And along with this, we would like to know whether some degree of personal skill in playing upon one or two instruments ought or ought not to be desired? And if desired, whether it could properly count in the sum of excellencies entitling the student to the seal and degree of his *Alma Mater*.

But it will be objected, "the art of hearing music can surely not have in it anything of intellectual training."

This depends upon the kind of music. Passing all those more ignoble forms of the art in which tonal effects and real musical feeling are absent, or even contradicted, (as they are by the so-called Gospel songs) we come to the higher forms of the art, in all of which intellectual apprehension cuts a very important figure. There are in instrumental music two types, towards which all individual specimens more or less closely tend. They are the *lyric* and the *thematic*. A lyric melody is one which sings along without appearance of having been artificially created. A good example of this is almost any popular song, from the little folks songs, such as "Comin thro' the rye," to the great adagios of Beethoven—the highest type of idealized folks songs which art has yet created. All of these forms are taken into the mind by what the German philosophers call *Anschauung*, (intuition). Reason, comparison, apprehensions of likeness and difference, if not absolutely wanting, are at least reduced to the lowest possible proportions. The player sings them; and the hearer sings them. They sing themselves into our consciousness, where (to anticipate a later point) they perform uses of very great value.

In contradistinction to this type is its opposite, which I have called the *thematic*, meaning thereby that it is developed out of a theme, by means of repetitions, sequences, treatment in new and sometimes strange chords, and the like. Two extreme types of this form may be mentioned; the fugues of Bach, especially the great organ fugues (which are much longer than most of those for pianoforte), and some of the tone-poems of Schumann. The Novellette in B minor, opus 99, and the Novellette in E, opus 21, No. 7, of Schumann, are strong types. The Schumann pieces carry this type farther than even Bach himself, inasmuch as the accompanying material is less in quantity, and also less

individual in itself. In a Bach fugue there is a subject, which may be four measures or eight, which every voice takes in turn, and all the stanzas of the entire poem have to do with this same subject, in some form or other. Even the interludes are made up out of material mainly derived from the leading subject, like women's gowns "trimmed with some of the same." Nevertheless there is always along with the fugue subject much other matter of decided originality and individuality. The second counter subject, while written as counterpoint to the subject is always highly individual ; and often secondary subjects appear of great power. But out of this material Bach manages by his art of rhythm (one of his strongest elements), and modulation, to build up a symmetrical and powerful whole, which will move upon the feelings of even the untaught listener (if it be well presented), and which to the cultivated hearer affords extreme delight. But Schumann in the Novellettes in question makes the whole first part out of his leading subject. In place of counter subjects, he has for variety mere harmonic sequence and unexpected associations. The result is a more vigorous, spirit stirring, and unified discourse, in which everything tends towards a climax, and finally reaches it.

As opposed to these types of higher music, the ordinary *salon* music is commonplace, built up of plausible symmetries of tone, without meaning. Yet the untaught man-hearer very rarely listens to any form of what is called classical music without being bored. The discourse is to him in riddles. When he hears a good melody well played by a violin, or well sung, he experiences delight, because being in a passive mood the music penetrates him and appeals to his inner musical feelings without his being aware of it ; but the serious music passes over his head. He does not follow it, particularly when it belongs to this type which I have called thematic. This is because he is as yet insensible to that something in music which is greater than melody—namely harmony. For harmony rules melody, explains it, and gives it character. If you do not realize this, take the first eight measures of the Pilgrim Chorus in "Tannhauser" and harmonize them in the barren style of the gospel song. You will then discover what harmony meant in Wagner's mind.

Many things in thematic music might be enjoyed by untaught hearers, and when the orchestra does these things in fact

untaught hearers do enjoy them. But when played upon the piano they are apt to be poorly done. It is only a few of the greater artists who have the art to make thematic music interesting in proportion to its greatness. Paderewski showed his greatness in this perhaps more than in almost anything else, for whether he played a Bach fugue or what, you liked it just as well.

I think the undergraduate world might be divided into two great divisions for musical purposes : First, those desiring to deal with music seriously, for honors ; and, second, those proposing to learn merely so much of it as serves fairly for culture, in the lesser sense of the term, as opposed to ignorance. The former along with serious application to one or two instruments (a major and a minor) should acquire a good knowledge of the technic of musical composition, its history, and a fairly complete view over its literature, as represented in the works of its greatest composers. This would be work for some years, occupying perhaps three or four hours a day. The second division would be let off more easily. They should have first of all one or two minors in the technic of hearing, for it is one of the misfortunes of our habitual use of music for covering other noises (as at table, church, school and the like), that a habit of inattention is formed, which has to be broken before the individual is ready to begin to hear to his comfort. So he would first need to learn *how* to hear, and then *what* to hear, and be indoctrinated in the less intimate principles of what I might call the molecular organization of musical discourse, after which he would go on through three or four " minors " to pick up something of the literature of music, and by this time its history. The latter branch, indeed, is capable of being made much of ; since, aside from the development of the religious and ethical ideal, there is perhaps no branch of man's activity offering a more inviting field for psychological investigation than the development of the art of music. Here, when the professor happened to be capable of doing work at first hand, there would be room for one or two excellent majors—exercises which would not be lost in their bearings upon other departments of science. There is, however, one department of supposed musical science which has not nearly so much connection with the art of music, and its correct understanding, as is commonly supposed. I refer to the study of tone from its acoustical side. Music is only to a very limited extent a matter of

acoustics. Nature gives us the start ; art has done the rest. It is not a question of consonance or dissonance, but of tonics and places in key. In other words, what moves us in music is quite as much what we believe ourselves to hear *with* it as what is actually sounded *in* it. The restfulness of the tonic, the commanding spirit of the dominant, the distant and semi-religious cadence of the sub-dominant are all effects which depend entirely upon our own interpretation of these chords with reference to other parts of the same discourse. Music presents the singular anomaly of a discourse made up of acoustic elements which as such have only the individuality dependent upon absolute pitch. This has only the slighest possible influence upon the impression which any one of the elements is capable of making. Its meaning, the effect it produces of elation or depression, is always a question not of tones and chords as such, but of more remote relations. It is question of tonality and mode ; and of larger groupings of mode and tonality. Herein is all the effect ; and herein is also the poetry no less than the mystery. Yet there is under all this as yet undetermined consensus of tone-relation a science, a psychology, which enabled Beethoven to be so certain of the effect which certain successions of chords would produce that he was able not only to move serious hearers, gathered to hear his greater works solemnly performed, but to touch the springs of laughter, and of tears as well in his after dinner playing before the aristocracy of his pleasure loving Vienna. And so it was with Wagner. What he wrote at first was thought by the general musical public to be uncouth and unmeaning. When he had executed that colossal improvisation, "Tristan and Isolde," the singers of one of the best opera houses in Europe (Munich) were not able to sing it after months of diligent study. So unmeaning was it to them that they complained that everything they had memorized one day, and had seemed to begin to understand, was forgotten by the next day ; and the rehearsals assumed the form of a veritable stone of Sisyphus—which after more than one hundred and fifty attempts the late Hans von Buelow was obliged to terminate with a dress rehearsal. Nevertheless the conductor knew the whole score by heart, and could give to every instrumentalist and singer their cues in the whole four hours of this tremendously complicated web of tonal effects.

This opera no longer remains such a stumbling block. It has taken its place in every considerable opera house of the

world—even skeptical Paris at last having fallen into line. And this which the world of music has done in the case of one work, amateurs in general have to do with the great bulk of the higher class of tone poetry.

There are many forms of musical training which would almost come of themselves after a certain amount of preliminary training I mean now the better class of chamber concerts, songs, and choral performances. All these could be provided out of the personnel of the university itself. There are always young men of musical gifts desiring university training, who would gladly place at the disposal of their alma mater their musical gifts in return for their literary education. When we consider the early age at which talented players begin to make their mark, the possibilities from this source begin to appear worth considering. And as for choral efforts, what less harmful form can the inevitable association of the sexes in educational schools assume ?

In short there is a vast world of beauty and psychological impressiveness in music exactly fitted for the exercise and enjoyment of young people of the age, ambition, and spirit of university undergraduates. It would be not alone a question of pleasure at the time, and of noble and beautiful effects and uplifting bursts of melody, but a treasure of enjoyment which the man later will hold in equally firm clasp. Look at Professor John Fiske of Harvard. All the world over he is known as historian and scientist. But one of his most beautiful and sympathetic and wholly satisfactory essays is that upon Franz Schubert. Surely song and melody are not unprized perceptions for him.

Music is more than discourse : it is expression. Sensuous in its material ; in one sense without intellectual concepts (while in others possessing intellectual concepts of its own of no small vigor) and depending upon rhythm for its very life, being all along a fluctuation of intensities—it is nevertheless the one art in which nobility of soul most fully expresses itself. In everything of Beethoven, Schumann, Chopin, Mendelssohn, Liszt, and Wagner most of all, the personality, the individual, the living soul cries out and comes to us. And this is one of the most important points of all. For by just so much as the vulgar personalities of the lesser dance writers and the composers of the cheap and tawdry comic opera make themselves felt through their ear-tickling rhythms and catches of melody, by so much

the more do the great souls of the nobler composers speak to all who are cultivated to listen to their voices.

And in the long run there are few or no intellectual products which exert upon sympathetic admirers a more refining and uplifting influence than those in the upper strata of the art of music. Morever, as has been well pointed out, music is the one form of art in which the indefinite multiplication of original masterworks is possible. Your building by a great artist, your Sistine Madonna, or what not, your Perseus or your Venus, rest and remain forever the property of some one gallery. All the copies are simply copies and nothing more—more or less like but not the originals. With music it is different. Wherever players come together under proper leading, a Beethoven symphony may be produced in all its beauty as perfectly as if Beethoven himself directed it. In fact it is altogether probable that there are a dozen great orchestras in the world (our own Boston and Chicago orchestras among them) in which Beethoven symphonies are played more perfectly and beautifully than Beethoven himself ever heard them with his outer ears. What additional perfections he may have heard with the inner ears of his soul we may never know. But, for all art purposes, these performances multiplied no matter how far, are each and all perfect originals and not copies. Hence aside from poetry there is no form of art which is capable of the universality possible to that of music. And it may be added there is no other capable of depicting soul life so perfectly. And these are some of the reasons why many believe that the time has come to include music among the university branches, and to find a way of bringing it into the inner life of the average educated man and woman.

CHAPTER THIRD.

ON CERTAIN PRACTICAL DIFFICULTIES OF MUSICAL CRITICISM.

It is rather a curious fact that at the moment when so much space is occupied in the daily newspapers with criticism of new musical works, perhaps there never was a time when the current writing upon this class of subjects was held in less respect by the artistic musician and composer Not alone do opinions differ diametrically concerning quality of performance, but even concerning subject matter opinions differ, if possible, still more widely.

Still more curiously, while the musical artists themselves, and particularly musical composers, have almost universally been generous towards new works, and have praised them in proportion to their novelty, the professed critics have generally condemned new works in exactly the same measure. This was illustrated upon the widest possible scale in the history of Wagner ; and it is illustrated over again in the history of many others, not excepting that greatest of living artists, Johannes Brahms.

These facts will be admitted by the reader almost without controversy ; but their explanation is not so easy. One explanation we may dismiss with a word, although it is offered entirely too often. Namely, we may be quite sure that as a rule all these writers aim at reporting the facts correctly, and are not consciously biased by prejudgments, and still less by malice or smallness. Yet the question only becomes all the more difficult, *why* such a difference should exist in the popular estimation of works and performances which one would say on *a priori* grounds, ought to have been good enough to awaken at least a moderate percentage of artistic delight.

This brings us to the core of the subject, the complete divergence of the planes in which art-music operates and that in

which it is criticised. When a good critic reviews a novel, for example he can tell the story, note the particulars of the style, and in general give a verdict concerning the work which the intelligent reader will find later to voice the greater number of his own impressions and tacit opinions. It is almost the same with the critical examination of poetry. It is possible to write of a new poem in such a way as not to spoil it for the reader, and at the same time without widely diverging from a mental tone congenial to the sympathetic reader of the poem in question immediately after completing its perusal.

I am aware that here we come upon dangerous ground. For both with regard to the novel and still more with the poem it is possible for a critical examination to end by completely spoiling the novel or poem for readers of the criticism, except in cases where the book possesses a vitality and convincing quality of its own sufficient to override the work of the critic. When James Russel Lowell, for instance, writes of something of Emerson, he does not spoil Emerson's essay for us ; but on the contrary awakens us to a higher view of its value. And he does this not by simply praising the work, but by unaffectedly pointing out its central idea, the felicity of its performance ; and the delicate spiritual insight which illumines it. Many other examples of the same sort will occur to the reader, and show conclusively that it is not impossible to criticise a literary work without hindering its success, but on the contrary to its direct aid.

For while it is true that the critical attitude of mind is in itself contrary to the artistically receptive, (a question of *Empfinduing* as opposed to *Anschauung*), it is also true that whatever of critical insight the essay may manifest must necessarily be expressed through the same medium as the literary art work itself, namely, through words containing ideas. Hence while the critic and author may contradict each other and mutually misunderstand each other, they are nevertheless operating in the same or parallel planes. This is not the case between the musical composer and the musical critic, as we will see.

Art-music consists of tonal combinations living and movnig at the same time in three planes—*key* or modality, *rhythm*, and *intensity ;* and the combinations possible between these three elements are practically endless. It is this fact which makes

music so peculiarly adapted to express soul-fluctuations, determinations, moods, and reverie. These tonal combinations do not convey distinct ideas ; no visual image is called up by them, or can be suggested by them except in the most remote manner. No word, no combination of words is suggested, and no combination of words can be framed which the musician will accept as a fair equivalent for the least of the tone-poems which afford him delight. Tone-poetry is more intelligible and enjoyable after a true musical training ; but this is not always necessary for very high enjoyment even in the most elaborate forms of it. Moreover, many forms of music are spontaneously intelligible to all who, in New Testament parlance, " have ears to hear "— i. e., are gifted with musical intuition.

The lover of music does not reason concerning it. He hears a strong composition for the first time and immediately it stirs him, awakens him, thrills him, and affords a delight which no other art can equal ; for no other art is able in this manner to speak to soul by means of living and evanescent forms which explain themselves to the inner intelligence of the musically endowed. No matter how great the composition, no matter how small ; there is absolutely nothing which can be said or written concerning it which by any possibility can awaken in the soul of the reader an impression corresponding to that which the work itself would give. The most that is possible is for the criticism to so speak to the reader, that he having also heard the composition recalls the impressions which it gave him, and recognizes in the critic a congenial soul. This is absolutely everything that can be done, and here ends the influence and scope of criticism in so far as it concerns itself with subject matter of high class tone-poetry.

Other uses the critic can indeed perform, such as pointing out many subordinate circumstances of the new work. One can speak of the general form of the treatment, the tone-coloring, and the clevernesses of thematic work. Even the nobility of a lyric slow movement is open to praise in words ; but by no possibility can the critic, be he ever so clever, touch so much as the hem of the garment of melody with which the great composer has clothed his work.

In the case of a dramatic lyric work it is possible for the critic to point out the correspondence between a moment

of the drama and the music superimposed upon it ; or even to go to the length of declaring that the music seems to grow out of the dramatic moment. And this would seem at first sight to be high praise. Yet it is not. The opposite, that the music did *not* agree in its inner spirit with its moment of the drama, would indeed be high condemnation ; but music goes so much farther in representing the soul-complications of a dramatic action that when it *does* agree it goes far beyond this and illuminates, enlarges, and elevates a quite common bit of poetry into the plane of the ideal. This is one reason why such frightfully bad opera books do not kill the music which is set to them. If only the music have in it the element of soul appeal, it will live and persist.

Yet while the fact that what he says is in a plane entirely foreign to that in which the music itself operates, and this to such a degree that it often happens that the lover of the music finds the words dull and lifeless, and the reader of the words may be without power to be moved by the tonal-combinations ; there are other difficulties which cut a great figure in this contradiction between the critic and his mission of usefulness in art. The main two of these disturbing elements are the *personal*, and the element of *mood*. It very rarely happens that an individual gifted with musical intuition in any high degree is able at the same time to write concerning music effectively. This is mainly on account of the absorbing nature of the specially musical endowment. Music reaches the inner life, the heart, of such an individual, and touches it so deeply that what he feels by reason of it and through it seems to him something sacred, and impossible to express in words. It *is* impossible. He is right.

And even when a capacity exists in a literary writer for the higher things in musical art, there is still the unmanageable question of mood. No matter how fine or catholic a critic may be, when the mood fails to fit the work, or when some kind of mental pre-occupation prevents his giving himself up to the mood of the music, he cannot write truly concerning it, even in the low plane I have described as the only possible one. This element probably cuts a larger figure in the pessimism of current criticism of music than any other one disturbing influence. Morever, while the mood may be right, or at least not inconsistent with the music, if the style of the music be new more than

one hearing is necessary before a critic can really be sure of his own affection concerning the work. This happens in all first hearings of new works. And this is at the foundation of the generally observed superiority of afternoon criticisms over those in the morning papers. The writer upon the morning paper hurries to his office, after four or five hours close attention in the concert room ; there is no time to lose. On the way he has been pondering, and perhaps by good luck is able to decide whether he thinks fat or lean most preponderates in the joint he has so tediously been carving. But there is no time for impressions to clear themselves, and that he arrives finally at a just valuation and occasional glimmers of appreciation, is the most one ought to expect. The inevitable speed and pressure of this kind of work forever stand in the way of its attaining uniform value until the day of miracles is in again. The writer on the afternoon paper sleeps on his impressions. In the morning, cool and refreshed he sits down and leisurely completes his copy. It reaches the compositor about 11 A. M., about ten hours later than that of his co-worker upon the morning edition.

There is another element which often works a disturbance in the value of musical criticism. I refer to the quality of interpretation. There are two kinds of critics, both conscienctious —the one to a fault. A new work is announced. Both men get a printed copy (the score they call it, but it is generally the vocal score or a piano arrangement) and both spend some time in looking through the chief numbers. If the work is at all strange it is very possible that neither one of them is able to form any adequate musical idea of it, even by considerable study. Now it often happens that in actual performance the work sounds entirely different from what had been expected. Dissonances smooth themselves out, tempi are strangely faster than expected, and what seemed dreary stretches of thematic work turn out to be enjoyable. And certain pieces which seemed in playing them over to make little or no effect, turn out to have the very root of the matter in them. Hence in place of a performance dry and dull the critic finds himself awakened and all his preconceived impressions overturned.

Note the difference between the two men : The one goes back to his office, still full of his preconceived impressions. and writes according to the conclusions he had formed from his study of the printed copy ; the other goes back full of the stir and

awakening of the actual effect, and writes in this mood—something entirely different and contradictory to what he had intended and expected to write when he started for the performance. The one had real musical feeling and capacity which finally dominated his work ; the other had what I might call musical intelligence, by which I mean a form of intelligence which gives opinions but not real illumination. It is easy to see that the work of these two men will be of entirely unlike value and influence.

Thus we see that musical criticism is by no means as simple a matter as the novice would suppose. Morever, the mischief which it may and does do is by no means small. For example, curiously enough, it is the newspaper critic who next to the obsolete prima donna is responsible for confining our opera repertory to the old list, and keeping out new works until they are becoming venerable and their success has been a thousand times tested in other countries. This comes from the inability of nearly all newspaper critics to absorb and justly weigh musical impressions of a new kind. Accordingly when the new work is attempted, inasmuch as it has nothing in it that they have heard before they jump at the conclusion that its novelty is absence of tunefulness, and condemn it. This also reacts upon the singers who themselves are much influenced by this attitude of the critics, since it is certain that whenever they undertake a new part the critic will find it of questionable value, and therefore they prefer to stick to the old ones. In fact the singers attitude towards criticism is curiously different in the case of new and old works. In the old works a singer goes on with the old parts regardless of what the critics say as long as the box office indorse her efforts. But concerning the new ones she is naturally anxious and less confident ; here a very little adverse criticism is enough to deter her from taking it up.

I have thus far failed to mention one of the greatest obstacles the newspaper writer upon music has to labor under. It is the attitude of the Philistine journalist who commonly gravitates to the position of managing editor. That a sonata or symphony, or even an opera or cantata, should be as well worth talking about as a new play or a new book, a managing editor of this kind too often fails to understand. And when the matter runs off into fine drawn distinctions he cuts it without mercy. And here, morever, is another of those contradictions of which

the world is full. When the managing editor is able to understand half of a critical article, he makes no bones of cutting out the other half on the ground that the critic got beyond his depth ; but when he is not able to understand a single word of the article, as also not unlikely happens, he very often religiously preserves the whole, under the impression that it is too deep to sacrifice.

So whichever way we turn in this business we find the road full of pitfalls to such a degree that there is probably not one man doing this kind of work anywhere but finds it very unsatisfactory; and by the same token there is probably nowhere excepting possibly in the case of certain fortunate individuals in Boston and New York any musical critic upon a daily newspaper who is able to stand well at the same time with the three parties in interest,—the paper, the musical public, and himself. And when all is done he had a thousand times rather hear good music than to write about it—although it may be the one form of art which goes most nearly to his soul.

CHAPTER FOURTH.

THE SOURCES OF MUSICAL ENJOYMENT.

At the present time there is a great disposition to investigate the psychological relations of music, with a view of determining the source of musical enjoyment and, by reflex action, of establishing ultimately certain fundamental positions of musical aesthetics. Among the works written with this object in view are Hanslick's "The Beautiful in Music," Gurney's "The Power of Sound," and three very important papers contributed by the late eminent physiologist, Dr. Carl Billroth, to the *Deutche Rundschau*. The tendency of all recent work in this line is to find a basis of musical enjoyment in what the idealist would call the commonplace faculties of the mind, and to base what we call the poetic element in music upon principles of association or convention.

The quest is not superfluous, provided instead of seeking by it to arrive at a single final principle of musical enjoyment, we recognize the very evident fact that the sources of enjoyment in listening to music are several, of which the greatest works combine all, and the less great stop somewhere along the line.

The first grade of musical enjoyment, that which is open to the largest proportion of mankind, is a simple perception of symmetry, as illustrated in rhythm, the agreeable sequence of melodic phrases of similar cut and proportion, and the return of the harmony to a point of repose, the tonic. These elements, either altogether or in part, form the active principle in all people's music. Where the ear is formed to the relation of tones in chords, all these elements enter into the folk song ; but where the melodic ear is still unformed or crude, the element of rhythm is the most active in affording delight.

A second grade of musical enjoyment grows out of the preceding. It is the perception of relation and transformation in a musical idea, as illustrated in variations of a similar phrase, or a new character imparted to it by means of a new harmony or

a slight modification of the rhythm, as illustrated over and over again in thematic development. This element of musical enjoyment is capable of great cultivation. It depends upon the ability of the ear to retain a theme long enough for comparison with the transformation, and it also requires a certain trained faculty in musical hearing, and a familiarity with the commonplace and the usual elements of tonality.

All music to which we assign high character illustrates this element of musical delight, and it is by reason of this kind of enjoyment that it finds opportunity to say still something further to us. Among the writers who most fully illustrate the clever treatment of musical themes, from a musical standpoint exclusively, are Bach, Beethoven, Berlioz, and Wagner. That they also have something more for us is still to be mentioned.

The third grade of musical enjoyment (which may or may not be higher than the preceding) is that in which the music *suggests* something to us—tells us a story. To tell a story or to suggest something by means of music is possible only when the ordinary course of musical discourse is so well known to the hearer that he immediately notices every unexpected feature in it. Then comes the question of association, as of pastoral, battle, dance, weeping, or whatever the story may contain. But since the substance of music consists only of chords, melodic phrases, ryhthms and tone-color, in none of which can we find exact equivalents for verbal symbols, it is evident that all story telling by means of music is largely a question of convention, imagination and the association of ideas. What we call "pastoral" movements, "battles," and the like, arise only when certain tone-successions and rhythms have been so often used for a single purpose as to have acquired an association of ideas. They then begin to have the force of conventions, or conventional equivalents of a situation or condition. Opera is the great source of this part of musical education, and if the symphonic poem had not the experiences of the opera as its background it would be as unintelligible to us as to a Hottentot or Zulu.

The fourth grade of musical delight is that in which the music seems to say something to our inner selves, carries us along with it, moves us, affords an unexplained delight, like a beautiful sunset, a glorious sky, a meditation at eventide, when diminishing light, by removing one of our chief physical inspira-

tions (light), permits the spirits to subside, and spontaneously leads the thought to trains of reminiscence of an unexciting character. While the physical experience is due to the fact that trains of thought and feeling of this grade require less bodily force for carrying them through, it is none the less poetic.

Music of this grade also rests upon certain conventions. We have the tonic as point of repose, a certain reserve in harmonic range, a quiet rhythm, which also must be symmetrical, and a similar tone in the instrumental coloring.

Nevertheless in musical movements belonging to the highest grade, the sensitive person experiences what seems to him a voice speaking to his soul direct. Without words, without personal appearance, the discourse nevertheless enters into the spirit, refreshes it, and preserves it ever young and ever hopeful and sincere. What may be the exact essence of the delight we have upon this grade of musical enjoyment, it is perhaps neither quite possible nor desirable to explain. Is our enjoyment of the glorious sunset heightened when we know that the particular shade of red predominating in it is produced by rays of light measuring so and so many hundredths of a millimetre, or following each other at the incredible rate of so and so many per second? Not at all. One might have in his mind the whole table of optical mathematics and be never a whit more poetic or glad at the magnificent vision.

The higher grades of musical enjoyment contain within themselves the lower, and rest upon them. Hence there is nothing in real music which is absolutely common or unclean. When it is well made after its kind it has its standing. It is only the badly made, the misshapen and misconceived, which are to be condemned and left out.

The best way to arrive at a real enjoyment of music in the sense last mentioned is to give one's self up to it and enjoy it as it passes, without trying to understand it. While the experience of hearing is merely sensuous, as much so as seeing a sunset or any scene, it nevertheless will call up within the mind sooner or later its own real image. Genius is the art of so combining tones that they express something which genius felt at the moment, and also are incisive enough to awaken similar moods and pleasures in those who hear aright. It is this which constitutes the essential mastership of such writers as Bach, Beethoven, Tschaikowsky and the other masters.

CHAPTER FIFTH.

ESSENTIAL PRINCIPLES OF MUSICAL FORM.

There are two habits which would be very useful to the musical student attending a series of first-class orchestral concerts year after year. The first is that of remembering as much as possible of the leading ideas of the works presented. Of course it is not possible for the casual hearer to remember of almost any important work whether or not he has heard it before ; for with the exception of a few popular numbers, often redemanded, such as the familiar Wagnerian selections, parts of the Beethoven symphonies, and the like, no one composition is repeated, as a rule, oftener than once in two years. The hearer who listens to a work this year once, without studying it perhaps, and very possibly without anything in the program to assist in recalling it (in the way of musical notes of the leading idea), is not to be blamed if upon hearing it a second time, year after next, he does not recognize it. If he did, he might regard himself as exceptionally gifted. Many works fail in that originality which impresses their traits, and the regular attendant upon concerts of this class recognizes many things by *feeling* who the composer must be rather than by recalling the principal ideas, as tunes and melodies.

There are, however, certain principles of what is called musical form which, if understood, would greatly facilitate grasping any long movement as a whole. Some of these principles are considered in place at the present moment.

All musical compositions conform more or less closely to one or another of a very small number of types which if known would enable the hearer to get a better idea of any work upon one hearing than is usually done. These are the song, the variation, the fugue, the potpourri, the sonata-piece (*Sonatasatz*) and the rondo.

The *Song-Form* is a piece of two or three periods, like a ballad, or like a march or polka. Whatever its length, its leading

idea is announced at outset, and as everywhere else in music, the leading idea establishes itself as such in the hearing by returning more times than any other idea, and by remaining more uniformly in the same key. This enables it to assert itself as a repeated sense-impression, whereas all the secondary ideas in a piece return a less number of times and in a greater variety of key. The result of this is to impart to their exposition greater variety, but less unity and intensity. Unity is simply a question of persistence, and persistence is repetition. Where in language a writer repeats in different words an idea he would impress, a musical composer repeats it in another chord or key. When a song-form has but a single period it consists of a thesis and antithesis, subject and predicate. When it has two periods, the first half of the second period may bring new matter, but the second half brings us back to the first idea. When there are three periods, the second is a digression and the first and third practically the same.

There is a fundamental contrast in music which has been named *lyric* and *thematic*. The latter is the development of musical discourse themewise, a motive sequenced upon in many chords, changed a little, varied, yet persistent. *Lyric* is the song-like construction. Now upon all scales, larger or smaller, every lyrical passage is destined to be contrasted with a thematic passage and vice versa. Hence, in symphony the first movement is thematic, with a lyric second subject. After the first part there is what is called an elaboration, where the thematic development is applied to all the motives of the first part.

Song-form with Trio is a form where after a short and complete piece a second follows in a related key, also short and complete. Sometimes this is properly trio (the term is of uncertain derivation in this connection), in which case it is somewhat thematic in its construction, and the song-form returns entire. The two Menuets in the Brahms serenade are examples in point. This form is simple and is practically that of the march, polka, waltz, menuet, etc.

The *Variation* is the variation of a single theme, or complete melody, generally of two periods.

Fugue is the type of all forms in which a subject is treated canonically, i. e., is exactly repeated by following voices in other keys. In fugue the alternation of keys is from tonic to dominant

and back again. When this is once done, there is a modulating interlude, and an alternation of a new tonic and dominant, but always with the same subject. The fugue principle underlies the development of many second parts of light movements, and in fact in a deeper sense is at the foundation of all thematic development.

Rondo is a long form which might be composed by taking two or more song-forms, properly related in key and manner, and treating one as principal, follow it by more or less modulating work and passage work, and then bringing in the second. This plays itself through and may or may not be followed by a sort of modulating interlude, leading to the first song-form complete, exactly as at first. A third song-form in still another key might now intervene, leading to a recapitulation of the theme, and perhaps of the second subject as well. The rondo principle is that of always coming back to the leading piece, as in a round.

The rondo is essentially and predominantly a lyric movement of a complaisant if not jovial character. It is therefore easy to understand.

The *sonata-form*, in its strict sense, means the leading piece in a sonata, chamber duet, quartet, or symphony. All are sonatas. Most overtures are sonata pieces when not potpourris.

In the sonata piece the construction is predominantly thematic, and only in the second subject is the lyric relief employed. Every movement of this kind consists of from three to four melodic and thematic elements. There is first the *subject*, running from thirty-two to forty measures or more, all growing out of the motive which begins the work. Then there may or may not be a modulating piece in which new motives are employed and the tonic is unsettled, leading presently to the real *second subject*, which is generally lvric or melodious in character. After this we reach what is called a *closing piece*, calculated to bring us around to a close. Then a double bar, and in all the older practice a repeat. Nowadays the repeat is often disregarded, because experience shows that modern ears retain musical impressions longer than formerly, and the repeat is not necessary. After the double bar there is what is called an *elaboration*, a fantasia upon all the leading ideas, handled freely, running into many keys, etc. And after the free fantasy, then all the first part

comes back, the only change or main change being that the second subject is in a different key from that in which it first appeared. After this the closing part, just like that which preceded the double bar, only perhaps longer and in the principal key of the work.

A sonata piece therefore, may be sketched on a broad scale in a diagram like this :

PRINCIPAL (modulating passage) ; SECOND ; CLOSING ; ELABORATION ; RECAPITULATION of all the first part (Principal, Second and Closing).

The proportions are practically threefold, the middle part (the elaboration) occupying about the same time as the entire first part. Upon this general plan are constructed all the main movements of the classical symphonies, and the moderns do not deviate far enough to render them unintelligible.

The later movements of symphony are the slow movement, *Adagio* or *Andante*, which is always a lyric movement, generally almost in rondo form, but never in rondo spirit ; a *Scherzo* or *Minuet* which is a song-form with trio ; and a *Finale*, which is either a rondo or else a sonata piece, like the first, but with a more lively subject and less harrowing elaboration.

Since, therefore, the primeval elements in any movement, no matter how long, are reducible to three or four, which return several times in the course of the work, it is evident that the art of hearing is to seize these as they come, and if possible retain them in memory. It is for this purpose that musical examples are given in programmes. And the pianoforte copies in the present series are more often drawn upon than the bare motive of the single instrument, to the end that the student playing the entire citation may be able to recall also the harmony and accompaniment, which often is as determinative in the ensemble as the bare melodic idea.

CHAPTER SIXTH.

OF SONGS AND SINGING.

It may be news to some singers that there was once a composer of songs whose name was Franz Schubert. Mr. Schubert's work was highly esteemed shortly after his death, which took place in 1828, and his songs are generally regarded by those who understand this form of art as peculiarly fortunate in melody, delicate harmony, and easy natural correspondence between the poetry and the music. They suit the voice exremely well, and by reason of all these great and exceptional qualities they are really classic. Moreover, Mr. Schubert was a very prolific writer. Although he came to expression at a very early age, writing at the age of sixteen and seventeen some of the most remarkable compositions which have ever adorned the literature of song, his early works show little or nothing of immaturity or experiment. He seems to have gone to the root of the matter by intuition, and to have made center shots without necessity of rests to aim over, or preliminary practice. There are circles in Germany where the songs of Schubert are still heard, and occasionally in England this takes place. These beautiful compositions have been published in every language, and are cherished (in theory) the world over.

There was a later writer of songs who also had talent. His name was Robert Franz, and he died only a year or two ago. I had a letter a few days ago from a would-be composer, who in stating his desires mentioned incidentally that if he could not get higher he thought he might write little things like the songs of Franz. Perhaps he might, and it would be greatly to his credit, for the songs of Franz also form a world of their own. There are still singers in the world who know the songs of Franz. Mr. Franz's songs are generally very short, and it is perhaps for this reason that they do not suit the somewhat trying climate of the concert room. Perhaps they awaken a feeling similar to that

which actuated the epitaph of the three months old infant, whose grave lines, conceived in the first person, ran thus :—

"If I so soon was done for,
Pray what was I begun for."

Between these two worthy gentlemen, Messrs. Schubert and Franz, there was still another gentleman who wrote some very delightful songs. His name was Robert Schumann, and among his productions is one set known as "Woman's Love and Life," which go nearer the very heart of song than any others that I know of, since they deal with the most intimate feelings of a sensitive heart, and with the most beautiful and intense moments of an ideal life. They also suit the voice not badly, and, as in cases already mentioned, there are provinces where Schumann's songs are still heard.

For a long time it was a mystery to me why all these hundreds of compositions of transcendent excellence were so persistently ignored by our singers. I said to myself that there must be a mistake somewhere. When compositions were so well known (in theory at least), so true musically, so melodious, so poetic, so agreeable upon every account, why is it that we do not hear them ?

What do we hear in place of them ? Generally arias from operas, occasionally little French songs, not bad in their way—though of the way no one can judge when they are sung only in the original—since an Auditorium full of hearers affords less than a score who are able to understand French words upon hearing, particularly when they are French as she is sung. Sometimes we have an English song. When we happen to have read the poem forming the ostensible reason of its being, we may understand this ; but as a rule the text of this also needs a Frenchman to explain it to us.

What is song ? Is it voice poetry or music ? Let us try and find out this, and then perhaps we may discover a reason why this department of literature is so persistently ignored. Song is all these, I answer. Music first ; poetry behind the music and illuminating it, or music illuminating the poetry, just as you please to have, it. In a good song the music and the poetry "make a one," as the new church people so wisely say. Nobody knows which part of this "one" ought to be mentioned first, since in the song they are mutually interdependent and equal.

The voice is the minister through which music and text come to hearing. The voice must be satisfactory, or somewhere the music or the text will fail to arrive, as very often happens, even in Chicago.

There are no limitations to the demands upon the singer which a good song will make. Schubert's "Erl King," "Gretchen at the Spinning Wheel," "The Young Nun," and "To be Sung upon the Waters," are songs which take the whole voice, and make grave demands upon the dramatic capacity of the singer. In all our manifold colleges of music, with something like twenty-five hundred pupils, there cannot be found at the present moment ten promising young vocalists equal to the demands of these songs. Even in the faculties, aggregating perhaps a score or two of experienced singers, we can hardly find three who can sing songs of this character creditably.

We are not now speaking of amateur Hamlets among college professors. These gentle spirits of song were no Shakespeares. They were great masters, but their work was lyric and not dramatic. The songs are to a great extent for the closet quite as much as for the stage. Always there is a standpoint which one has to grant them; a poetical concept which the hearer ought to understand, and above all with the singing a text every word of which is hearable, and feelable no less as word than as poetry, all along with and through the melody and phrasing of the song.

Here we begin to come to the root of the matter. If our great unknown of songs require a combination of well delivered text, well sung melody, and well conceived dramatic situation and musical interpretation, the reason our singers fight somewhat shy of them is not far to seek.

Our singers do not know how to treat language. They generally phrase melody rather badly; and deliver the voice even more poorly than they realize the musical meaning of the songs they operate upon, or "execute," as they very properly call it. Our singers do not care very much for poetry.

What do they like? First of all to get upon the stage. And since getting upon the stage is primarily a matter of personality and good luck, together with a certain minimum of voice and cultivation, and a faculty of appearing to do much better than they really do, this is the point toward which their studies

take them. Voices not very well placed ; tones not well matured ; phrasing which either is imitated from the teacher or else very wooden in its quality ; and complete inability to sing any known language so that it goes current in the country where that language happens to be spoken,—this is the outfit from which the provincial critic would expect the songs of Schubert, Franz, Schumann, and whatever other great masters of real song there may be.

What *is* a song ? A song, I answer, is or should be moment. A moment which is first of all representative and ideal, then poetic. Upon this underlying foundation, which the poet furnishes, the musician builds with free musical fantasy, in such wise that the poetry is more poetical, the text more intense and impressive, and the inner spirit of the poem and situation embodied in music which is like a beautiful atmosphere of tone, through which glisten the battlements of celestial cities of the ideal. There is nothing which song may not do for us. It is the ideal brought to us in characteristic moments. Not volumes, not hours of study, not long explanations ; but a phrase, a quatrain of text, a minute and a half of melody, and a sympathetic voice and competent treatment, and straightway we find ourselves transported, more pleasingly than by an Aladdin's carpet, to ideal states of pleasure and beauty beside which the tales of the Thousand and One Nights are tame and unprofitable.

When will such songs as these be heard in our concert rooms ? Never, I answer, until our good voices give over expecting to step at first start into such impossible extravagances as " Ernani involami," and the like. Never, until our young singers learn that something more than mere tone is needed to make a singer. Never, until they learn that it is something to be able to sing intelligibly in some one language, and that the easiest language for them will be their own mother tongue, as well as the one in which they can measure their success more easily by discovering whether their hearers follow them. Never, until our young singers (and their teachers) remember that good voices are common in America ; and ambitious young women the rule, rather than the exception ; and that along with natural good qualities it is no disadvantage to a singer to have the support of a motive—to appear to be presenting something which the hearer either desires to hear or else *would* desire to hear if

only he knew what he ought to like ; and the nerve to decide upon a line of action and persist in it until recognition comes.

Our singers do not learn their songs. Besides the elementary facts of singing them badly, and of ignoring the text, which might be pardonable in singers unable to understand the speech they do not half master the spirit of the song itself. They do not enter into it, make it a part of themselves, and prepare to give it out with enthusiasm, as a message both precious and desired.

Meanwhile every singer comes before the public with an aria upon which she does not very much rely, for she feels in her inmost heart that she is as yet outside of it ; but by the aid of a vigorous squall upon the note before the last she expects to bring down the house, or at least bring down her friends, who have been furnished with complimentary tickets for the purpose. Then after one or two preliminary and coy returns to acknowledge the applause, but not too late (lest the applause die down entirely) back she comes with a song that she really *does* expect to do her business. And what is it ? " Sweet Genevieve," " Kiss me, darling when the twilight falls," " In the gloaming," or something of the kind. No poetry, no music to speak of, very little real melody, even the words in rather a questionable state of completeness, but with a soft and melting suggestiveness which brings at last the dear public to her feet. Or if not to her feet (when there are so many more feet than are needed to go around) at least brings her to the heaven of newspaper notice. And this is immortality !

But when you ask me whether I think the present selection of songs for concert performances a greater disrespect to the song-writing art, to the public, or to the art of the singer, I am unable to answer. The question is too hard for me. I merely remember that there are certain great names mentioned in histories of song literature, and a few of us have studied the works of these great masters and find them pre-eminent. Others have heard that there are such works ; and a few singers, who from modesty or absence of high notes do not expect to go in grand opera, sing the songs in private. They have not had lessons upon them. Such things are mainly outside the range of the ordinary vocal teacher. But there are people who sing them sometimes. And a small circle of appreciative students who find

this inner world worth knowing. Why should not this circle of congenial and appreciative souls be extended? And why should it not include all the singers and many of their friends? Why should the taste in songs be so much lower than it is in the piano, the orchestra, or other departments of music which are studied intelligently?

CHAPTER SEVENTH.

MUSIC AS POETRY.

THE VALUE OF A STORY.—LECTURE RECITALS.

One of the encouraging signs of the times is the success of the lecture recital business. We have in the field a large number of gentlemen able to give acceptable performances of music, prefaced by comments both technical and aesthetic. To mention a few names, there are Sherwood, Liebling, de Zelinski, Constantine Sternberg, John S. Van Cleve, and last, but by no means least, that wonder of industry and success under difficulties, Mr. Edward Baxter Perry. Each one of the gentlemen mentioned has his own individuality, and to an extent his own characteristic repertory.

The lecture recital is a musical means of grace which is only beginning to obtain its just estimation in this country. A piano recital, pure and simple, no matter how much good matter it may offer, appeals to a public which is still limited—in spite of the vast amount of music study, such as one would suppose would make for this form of art a great and an appreciative public. The difficulty is that a program of great works, played one after another without comment, passes but half appreciated. The playing may astonish and delight ; but the works fail of being duly enjoyed. In fact nothing is more common than to find hearers who do not even know where they are " at " in a program, if a sonata or suite with its several movements has intervened. This being the case it is apparent upon statement that considerations of style and poetry of the several selections cannot have had attention—for when the hearer is entirely at sea as to which one of the pieces upon the list is being played, how shall he be able to edify himself with appreciations of the style and subject-matter of an author ?

Moreover the country contains some millions of people who as yet have never willingly and knowingly heard a sonata ; and

if they were to be told, after enjoying a piece of music played upon the piano, that it had been a sonata, they would still have only the most hazy consciousness concerning it, and perhaps feel much as if they had gotten nicely over an unexpected but mild attack of varioloid. Now of these many millions who have the musical cultivation still to get, (or else to die without the sight,) very many have aspirations, and if only they knew how to set about it might still fill out their remaining span of life with somewhat of the delight which music would give. All this part of the public has to learn to appreciate music without being able to compose it or even to play it. It is the same in other forms of art, where in order to appreciate and admire a splendid temple one needs not to be professionally educated as architect, stone-cutter, or carpenter—or in all of them, as the university idea would have it. One might carry a musical watch and be able to tell the time of day by it without being able to repair it or even to wind it up.

There is a great deal of wasted musical performance through faulty hearing. The hearers, with the best of intentions, do not know where they ought to pay their main attention. They neither know what they ought to listen for, nor what kind of an idea the piece is supposed to represent. Hence they remain under the denomination of that most stunting of musical delusions, the expectation of a " tune," or of something " pretty "—or even of " cute," as the American girl called Mt. Blanc.

Of course too much may be made of the adventitious aid of analysis. Analysis is just the same aid, sometimes, in music as it would be when applied to the girl one likes best. She has organization, parts, members, which bear certain relations of symmetry and of use. And her charm may in part depend upon incidents of this kind, which analysis might to a certain extent explain. But the minute you analyze the girl too much, her charm departs ; not because anything has gone from her, but simply because you have placed yourself outside of its influence. A class once set upon hearing a fugue with attention, in order to report how many times the subject has appeared, is not a class in proper condition to appreciate the fugue as emotional-harmonic-melodic tone-poetry—which every fugue of Bach truly is. The exercise of listening for the number of times the theme occurs may be advisable, as a stage in training ; but one has later to take the fugue in its entirety, like a story. One might

as well count the paragraphs or chapters in a thrilling story, in order to come upon the source of its power. Analysis may be overdone.

But there is such an element in art-appreciation as "standpoint." Every work of art is created in order to represent something, to *tell* something. What is this something? This is the real question. From a technical standpoint one learns nothing from the fact of Chopin's having composed the twelfth study, of his opus 10 after hearing of the fall of Warsaw; but from a poetic and imaginative point of view, the fact explains the tone-poem. All the tumult is there, all the sorrow and all the despair. And this it will be seen, quite one side the question of motives, periods and counter-subjects. Now if a pianist introduces this piece in the midst of a recital, without explanation or comment, the untaught hearer observes merely that a very rapid, noisy and unpretty piece is being played. But the minute the noise, the hurry and the passion are explained by the incident which gave rise to the tone-poem, all these features fall into their proper order and place.

Moreover, there is a way of looking at a piece (looking with the hearing) which brings one to the heart of it, and it not easy to say which is the best road for bringing the hearer to this manner. The nature of the listening I have in mind may be inferred from a little simile of Ruskin's, in the second volume of modern Painters, I think it is. Speaking of truth of water he refers to the little pool by the roadside after a shower. To the eye it appears simply a puddle of dirty water. But if you look deeply into it you will see mirrored there the waving grass upon its brink, the flowers, the more distant trees, and the clear blue sky and clouds of heaven; and at night the faraway planets and stars glisten back at you from the shallow and earth-stained puddle. This is not quite true in music, the puddle doing little or nothing in the way of reflecting the blue heavens of God, although the weeds about the margin get themselves into the picture well enough. But there *is* something in the figure. A piece which you hear for themes, periods, modulations and incidents of technical framing, without emotion and without response, may have in it, nevertheless, the bluest of heavens and the most beaming of heavenly bodies; it may mirror to us something better and more precious than either—the radiance of

glorified spirit. But for this manner of hearing one needs to be upon quite a different key.

And here is where the lecture recital comes in. It is possible for the lecturer, if he be refined, poetic and sensitive, to put into his prefatory remarks exactly this suggestion of standpoint, looking from which with faraway vision we may respond to this inner voice of the tone-poet, which as Schumann says is "for him who listens intently, and with inner hearing." It is through the imagination that the transformation is effected between an untouched audience and one full of this inner sympathy and delight. Some men have a better faculty in this direction than others.

Mr. Edward Baxter Perry is one whose lecture recitals have led to these remarks. Mr. Perry is blind. An attack of scarlet fever, at the age of four left him within a few months totally without sight. With the gate of vision quite closed, he has had to attain his education, and to make up by superior retentiveness the disadvantage of total dependence upon the ministrations of a reader for all his knowledge of everything that is new, interesting and current in the world of mind and art. The route from beginning to completion is one of such arduousness that I am filled with wonder at the things which such men as John S. Van Cleve, Edw. Baxter Perry, and Septimus Fraser, of Montreal, have accomplished.

Perhaps even privation may have its ministry. Possibly the tonal sense may be more acute, and the inner world shut off from many disturbances of daily life, may have in it something sweeter than the older ones which those of us who can see retain into later life. However this may be, the recital-lecturer fills a place peculiarly his own.

Mr. Perry, in particular, is to be praised not alone for the magnitude of the works which he presents, and the generally able manner in which he plays them, but still more for the moderate way and generally tasteful character of his introductory remarks. One might not agree with his critical estimates of certain works, as for instance when he ranks the Chopin sonata in B flat minor above all other compositions for piano, by whomsoever. This may or may not be a just opinion. A "best" composition is like a best poem, or like the "best" of one's own wife. It is a matter of personal fitness and harmony. His re-

marks are extremely well chosen, and, as they properly should be, addressed rather to the imagination and the poetic faculty than to the technical peculiarities of the works about to be offered.

What the hearer needs is not the information that Chopin is writing in such and such a key, with a motive so and so, and a modulation into so and so at the end of forty measures ; but the story or general conception which Chopin might have had in mind. If possible, the story which he *did* have in mind, if indeed he had a story ; and if not, a story which harmonizes with the tone-peom to which it serves as prelude. For in all these cases the first service to the untaught hearers is simply to awaken interest and admiration. Love is the beginning of better life, in music no less than in psychology. If an amateur can be brought to really love one single piece of serious music by a good composer, his musical salvation is possible. If he rests in the critical spirit, and finds everywhere only the tokens of inadequate treatment and old fashioned times, upon him has descended the curse of Mephisto :—" Every flower that he plucks shall wither."

Hence it is a great work for the public good that an artist of serious intention and noble and poetic views of life takes upon himself when he enters this lecture field, and one is glad to know that Mr. Baxter Perry is succeeding admirably in it. In the course of a season he gives some two hundred concerts or recitals in all parts of the country, going mainly to colleges and to places where the usual means of musical culture need supplementing. He is a player of unusual powers, and, as said, a lecturer of excellent good sense.

Mr. Perry plays several pieces of his own. These are rather freely written for piano, the " Aeoline," " The Portent " and a ballade, " The Lost Island." The ideas in these works are pleasing and the treatment clever and interesting ; they would make good studies for amateur pianists in general. Perhaps the pedigrees of some of his pieces might be considered a trifle long. For a large part of the history preceding these pieces is intended merely to lead to the main and central incident upon which the tone-poem had been founded. To a musician, the long story is unnecessary ; to the unmusical, it sometimes takes the place of true musical appreciation. Nevertheless, all this is not to deny

the fact that the pieces make much more effect under the inspiration of Mr. Perry's story than they would make without this help—simply for the reason that the world still contains many millions of people who believe with Plato that it is not easy to make out what music signifies when words are not there to explain it. And it is perhaps true also that many, who ultimately arrive at musical and poetically musical feeling, do so by the way of poetic and imaginative aids rather than through the direct and truly musical highway.

The question of the relation of a story to music, or rather of the place and importance of the representative element in music, comes up again apropos to the performance of selections from Schumann's music to Byron's "Manfred." The numbers mentioned are the Overture, the Shepherd pipe, the Invocation of the Alpen fay and the Apostrophe to Astarte. The overture, naturally, is devoted to the whole character of Manfred, who, as the reader will remember, was of a mysterious and complicated nature, such as later literature has made more familiar than when Byron wrote. The shepherd pipe is apropos to these lines :

"Hark, the note,
The natural music of the mountain reed—
For here the patriarchal days are not
A pastoral fable—pipes in the liberal air,
Mix'd with the sweet bells of the sauntering herd:
My soul would drink those echoes—Oh that I were
The viewless spirit of a lovely sound,
A living voice, a breathing harmony,
A bodiless enjoyment—born and dying
With the blest tone that made me."

The Invocation to the Alpen fay, to this passage :—

"Beautiful spirit, with thy hair of light,
And dazzling eyes of glory, in whose form
The charms of earth's least mortal daughters grow
Of purer elements; while the hues of youth—
Carnation'd like a sleeping infant's cheek,
Rock'd by the beatings of her mother's heart,
Or the rose tints, which summer twilight
Leaves upon the lofty glacier's virgin snow,
The blush of earth embracing with her heaven—
Tinge thy celestial aspect, and make tame
The beauties of the sunbow which bends o'er thee."

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And the "Apostrophe to the lost Astarte was this :—

"Hear me; hear me—
Astarte, my beloved; Speak to me;
I have so much endured—so much endure—
Look on me. The grave hath not changed thee more
Than I am changed for thee. Thou lovedst me
Too much, as I loved thee; we were not made
To torture thus each other; though it were
The deadliest sin to love as we have loved.
Say that thou lovd'st me not—that I do bear
This punishment for both—that thou will't be
One of the blessed—and that I shall die;
For hitherto all hateful things conspire
To bind me in existence—in a life
Which makes me shrink from immortality—
A future like the past."

Concerning this music it is to be observed that it is not program music, properly so-called, in which music seeks to tell a story. The problem here is the exact opposite ; the music seeks to interpret and intensify the attitude of the poem, and it was to be used in connection with the poem. That Schumann actually accomplished something better than the plan originally called for is now well known ; but the poem is still in the foreground, and the music gains when we have Plato's suggestions of an explanation showing what it is all about.

To solve once for all the question whether music is better when it has an appreciable story, or when it is merely just "music," for itself and for what it has in it, is not for a passing occasion like the present. Time is long and art is eternal ; there will be other days which perhaps will be more abundant than these in which we live. But if there is anywhere a piece of music which floats like a radiant cloud in the sunlight of the blest and the eternal, it surely is the Schubert symphony in C, which was given in the fourth symphony concert. From the heavenly beginning with that delicious melody for horns, through the driving Allegro, the leisurely and fascinating Andante, the irrepressible Scherzo with its mystical trio, clear through to the long Finale—this symphony is a piece of spontaneous melody, as free as the song of a bird. Nowhere from first to last is the note of passion and suffering touched. It sings and it soars from one idea to another, but never with morbid self consciousness, until at its close we seem to have been for a blessed hour in a higher world of melody. And then what delicious and characteristic

instrumentation ! How clearly Schubert must have heard these effects in order to write them with such masterly certainty. It was composed the year after Beethoven's death ; yet there is not in it from first note to last strain which recalls the ideas or the style of that great master, whom the young Schubert worshipped. What does it mean ? What is its story for us who hear ?

This is a question which may not be answered. The symphony, like a beautiful landscape, is for what it is ; placed for the enjoyment of the beholder. A beautiful sunset needs no story. Nor are its beauty and impressiveness purely sensual or emotional—a trick of color and tint. The sun may shine after rain, but he who sees the shining may have slept during the rain which preceded it, and the shining as such may not have had a story within it. Is it therefore without a message ? Surely, the radiance of the far away gates of day may have in them something more than merely a beauty which the eye can see ; in the clear light and immeasurable distance there is, as Max Mueller well suggests, a suggestion of the Infinite splendor, of which all earthly splendors and greatnesses are but remote and feeble types. And why not thus with a symphony like this ?

What is it that one gets when through his spirit such a tone-poem has poured for a blissful hour ? Is it merely something of emotional exaltation ? Nay, there is much more. It is not thought. For while Schubert is by no means to be spoken of in the patronizing terms of current English criticism, as a composer feeble in counterpoint (seeing that the thematic and contrapuntal work in this symphony are of a colossal order, yet always with the art which conceals art, and leaves the work as if it simply grew and grew and grew ;)—it is not counterpoint which enthrals us,—nor are they ideas of power which we carry away with us from its hearing. It is rather a tone-poem, which for a time raises us out of the everyday world into the pure empyrean. Who knows but that the mere sounding within us of so many and so masterly chords of harmony may not have for our spirits something of the attuning power which Pythagoras believed music to contain ?

It is curious also that the composer who in his multitudinous songs, covering almost every phase of poetic conception, has so widely illustrated the ability of music to harmonize with and ex-

plain a poem, should in this symphony and the unfinished, have written two works which do not admit of being saddled with a story ; but which in spite of this fact have a coherence so peculiar, and a beauty and charm so commanding, that the world is content to admire and enjoy without endangering their charm by impertinent inquisitiveness.

CHAPTER EIGHTH.

BEETHOVEN AND THE LASTING IN ART.

A SKETCH OF A SYMPHONY PROGRAM.

There was a strong program presented by the Chicago Orchestra December 14 and 15, (1895).

PROGRAM.

Overture to "Fidelio".....Beethoven.
Heroic Symphony, No. 3, in E flat.....Beethoven.
Prelude and closing scene from "Tristan and Isolde"...Wagner.
Bacchanale from "Tannhauser".....Wagner.
Kaiser March.....Wagner.

The entire first part of this magnificent chapter of immortal tone-poetry, was rendered most delightfully, not alone with fine shading and delicate tonal valuations, as well as with the sweep which so grand works require, but also with that element of personal enthusiasm, which Mr. Thomas more and more reserves for a few things of Wagner, all of Beethoven, and important novelties of masterly construction or real genius. When moments of this kind are possible our great conductor is at his best. And after a really successful performance he is as delighted as any one in the audience—more so in fact, for he knows better what such an interpretation means.

At the rehearsal on Friday it was not altogether quite so smooth as on Saturday evening, but even that so filled me with a sense of having been moved, that I allowed my enthusiasm to bubble over in a presence where such enthusiasm has long ago ceased to flourish—namely before a celebrated musician, who proceeded to cool me down with the query whether I did not think that it was about time that the Beethoven symphonies were shelved? Passing over the obvious claims of posterity to a share in works so well advertised as these of Beethoven, I was obliged to own up that I for one would be very sorry to have

life made so much poorer as it would be by taking these and a few other musical works out of it. For since we are speaking of Beethoven, the reader may as well learn now as later that a well-known Chicago musician once entertained the project of re-writing the Beethoven sonatas for pianoforte, in order to adapt them better to Beethoven's idea. This gentleman took a room with a teacher in one of the ward schools, who had a similiar project in regard to the plays of Shakespeare and the poetry of all the older poets. Strange as it may seem, these two congenial spirits could not agree, the musician thinking that the poems were well enough as they were, and that it would be sacrilege to meddle with them ; while the poet advanced precisely the same arguments with regard to the great master works in music. The arguments becoming heated both gentlemen were disabled physically, and were never afterwards possessed of enough vitality to rehabilitate a canary bird. Beethoven and Shakespeare escaped for that time. But perhaps next time they may not be so fortunate.

As for the heroic symphony of Beethoven, it will be a very long time before I shall desire any improvement in it, any more than in those heavenly ones of Schubert. For Beethoven was not only a great poet, a seer, with a message which the world has gladly heard, and longs to hear, but also a great colorist, dealing with tonal hues as delicately as ever Raphael or Titian with tints ; and showing in every least touch the trained sense and deep inner intuition of the poetry of color and its relation to the soul itself.

Blasé musicians may prate of the barrenness of the common chord as long as they like, and as loud ; to my mind there is no product of the creative imagination so exquisite, so much like the doings of the gods themselves, as the great master-works of music. And I do not ever expect to hear (in this life or another) of a race so advanced and so noble, and so lofty, that the ideas of Beethoven seem to them puny and kindergarten in their caliber. Why should we look for something of this sort ? Are we to expect a race of intellects so high that English speech will not carry their blooming greatness ? And of such depth that no verb can agree with its nominative case and say it ? Nay, verily, Those great men will cincture their massive brows with a golden band, lest thought should burst their aweary brains ; and mate with the sundown and the horizon line, in their search for fitting

progeny. But the affairs of the world will go on all the same, to the tune of human heart-throbs and aspirations just the same in nature as our own, though mayhap nobler. And as sunsets and the glorious openings of the gates of day will still have to answer as suggestions of divine splendor, so also will these great tone poems still stand sublime and commanding, no matter how far the progress of complication may go.

For consider how little there is in complication as a means of delight and power in art. Take Wagner himself. Here were the three striking and powerful selections from operatic scores, and the Kaiser march, of which it can at least be praised that it is not so deadly bad as that which he wrote for the American Centennial,—and the paralyzing fee ; and what a striving, and a trying to soar ; like a great clock bent upon striking twelve each hour of the solemn night. How tiresome it gets. Nothing saves it but the splendid sonority, and the impression it makes of some great soul trying extremely to think a great thought, and to say a great say. And at times Wagner does it ; as in the *Isolde's Liebestod ;* but at any other times he is merely laborious and masterly, without ever carrying us whither he would desire. The way of art does not lie there. Wagner himself tells us as much.

And as for a future relegation of these great works of Beethoven to the lumber room, about how soon are we to look for it ? Bach lived and worked almost two hundred years ago, yet the musicians who know most of art still revere his mighty genius, and find in a large part of his music even more pleasure and higher culture than those of Bach's own day or the generation after him. Nor has yet the march of complication left these works behind. Rhythm and Harmony are as well at their best in Bach as in any musician since ; and where would be our musical education were we to relegate his works to the musical lumber room ? Or take it in poetry ; have our modern and high-strung poets gotten beyond the simple and moving majesty of the later Isaiah ? Man will doubtless improve somewhat—at least it is to be hoped so now that lovely woman is so well in advance ; but the rate will be a stable one, akin to the great mountain-wearing forces of nature, which take periods of thousands of years to make ever so slight a modification in the figures of a chain of peaks. Or like the slow progress of average human weight, stature, or life-span.

CHAPTER NINTH.

THE EARLIER PIANOFORTE SONATAS OF BEETHOVEN.

There is room for a great renaissance in current methods of music teaching, with reference to acquainting students with the works of the leading authors in sufficiently large body and thoroughness of study to educate them into a true understanding of each author, and of the place of his works in the great body of tone-poetry. Singularly enough the greatest authors are the ones most neglected. If we go through the leading conservatories and ask the most advanced pupils in the department of the pianoforte how many of the sonatas of Beethoven, for example, they have played, we will rarely find one who has studied more than four or five, and as a rule they have studied no more than three or four—and these at such long intervals apart as to make each one in its turn like an introduction to a new style.

Beethoven as tone-poet is more an abstraction, a reputation, an unknown celebrity, to nearly every music student, than such later writers as Schumann even, caviare to the general as many of the works of the latter at first find themselves. One difficulty in the way of a fuller appreciation of Beethoven is to be found in the combination of depth and reserve in his chief works, combined with the fact, more and more appreciated, that the greater sonatas are very difficult from a technical standpoint, and require also rare powers of finesse on the part of the interpreter. It is so easy to tear Beethoven to tatters by just a little over-doing his nice points.

The mere range of mechanical difficulty in his works is something enormous. The little sonata in G major, opus 14, is quite practicable for a pupil in the fourth grade. The allegro movement has a slight difficulty of twos against threes, but this is not made a serious matter nowadays. The second movement, the charming little theme of staccato chords, with alternating phrases of delightfully legato harmonies, is varied in a taking

manner, which nowhere presents any difficulty except the need of a certain moderate amount of musical itelligence. That the final results of doing the work well is also nothing great, goes with these easy conditions ; for in music, more than in any other art, it is emphatically true that nothing comes out of nothing. There is indeed a still easier pair of sonatas, the two marked opus 49. And in the second movement of the second of these there is a theme which is curiously suggestive of the old-time favorite " Buy a broom."

From these childlike and bland inspirations (which were probably written to please a music publisher, or for some pupil in an early stage of progress) the distance to such works as the great sonata in C minor, opus 111, is prodigious—and is covered by absolutely no other composer for the pianoforte. The last sonata and several before it were for a long time regarded as fatally wanting in beauty. All the later works of Beethoven have suffered in the thought of critics and players from the mischievous " Beethoven and his three styles " of M. Von Lenz, the easy-writing Russian student. His theory (quoted most likely from some still earlier breeder of mischief) is that in the works of Beethoven we are shown three styles : In the first it is the youthful Beethoven, still under the influence of Haydn and Mozart. This department embraces all the piano sonatas up to opus 13, the Pathetique. Then we come to the period of his real maturity, wherein all the works are clearly and delightfully done, and deep and strongly contrasted musical thoughts follow upon one another with a prodigality truly masterly. This takes us over to the Appassionata, and the Waldstein sonata in C, and perhaps a little farther. Then we come to a third style,—embracing works written after Beethoven had become perfectly deaf, and could therefore no longer correct his writing by the evidence of his ears. Moreover, he had been soured by many disappointments in life, and was beginning to be neglected in favor of younger and fresher musicians. He was often in ill-health, and in fact somewhat morbid. It is on these grounds, only, so they say, that the unclearness of form in the later works can be accounted for, and the fantastic effects are merely the efforts of a brain disordered and tired, if not absolutely diseased. This is the theory, and a charmingly plausible one it is to the average reader. But there is not a word of truth in it—absolutely not a single word.

That there are great differences of style between the writings of the Beethoven of 1795, a piano virtuoso as well as a somewhat over-bold and independent young man, and the Beethoven of 1822 and 1825, is indeed true. But that the later works are any of them morbid in the sense alleged by Von Lenz, is wholly untrue ; still less is it true that they manifest even the slightest defects arising from want of actually hearing them performed upon a piano. On the contrary if the reader happen to have at hand the " Rondo Capriccioso," opus, 129, written just after the much discussed, but now Wagner-explained, Ninth Symphony, he will find a theme as much like Haydn's as two peas. But when we follow the development we encounter a free fantasie such as no masters but Bach, Beethoven and Schumann ever had. And the queer thing about it is that it is so thoroughly playful and good-humored. Beethoven himself once called it the " search after a lost groschen ;" the old woman hunts in the cupboard, under the dresser, on the windows, and everywhere in the whole house for her lost groschen. So it goes with the treatment which the playful theme gets. Even as one listens to it and realizes that no master but Beethoven would ever have done it, it still seems incredible. Indeed, I have a theory about this " lost groschen " rondo. I fancy it was a sort of an album leaf which Beethoven wrote when he was young, and in fact while under the domination of his sweet but inefficient teacher, Haydn. Taking it to the piano (I forgot that he was now unable to hear)—taking it to the light he reads it and says, " Is it possible that I ever wrote this ?" Then he plays it. As he plays the charm of the childlike idea comes over him again, and once more he is a youth under the trees of the country, or engaged in some pleasantry. And so he carries it on in his fantasy, and the existing piece is the result of the old man musing upon this production of his boyhood. Such I say, is my theory. It is derived entirely from the work itself. Curiously enough the first time I ever heard it, Mme. Rivé-King played it to me, her husband first asking me to listen and tell who wrote it. When she played the theme, the first two or three lines, I answered at once " Haydn." " Wait," said King. So I waited. Presently the fun began, and it needed but a very few strains to make me cry out " Beethoven "—for there could be no mistake about it. While the characteristic Beethoven touch, the deep and heartfelt Adagio, was wanting, there was nevertheless an undertone

of power which the lover of Beethoven will soon know to feel different from that of any other composer whatever. There is also another merit about this rondo, which still further shuts it off from the operation of Von Lenz's theory. It exactly fits the piano. Botch indeed ! Let some living and hearing composer place musical ideas better upon the instrument, if he can.

Seriously, the idea that Beethoven's style suffered from his being unable to hear is the most absurd of all. It shows such a delightfully childlike misapprehension of the manner in which musical ideas come to the composer. According to these critics a deaf person should gradually become unable to write a pleasant sounding letter—because he cannot hear it read. "But this," they say, "is different." Is it ? What does the composer write ? Is it something which he hears, or something which he tries to make up ? Certainly he writes exactly what he hears —what he hears, *i. e.*, in the chambers of his soul. A pregnant idea sounds to him out of the eternal stillness, and straightway it goes on and and develops into something noble and grand—spins itself through, just as some heavenly orchestra might play it ; and this when written down becomes the composition of a master. Who knows where he got it ? Does anybody ? Am I composing as I write this ? Or am I merely setting down something which a more potent intelligence is passing through me unconscious, as the mild current of the Morse wire might pass through the body without being felt.

When Beethoven retained one of his manuscripts in hand for months and continually retouched a note here and a note there, until the copy looked as if it had had a fit of sickness (which however was always unto health), what was it he was doing ? Was he trying to "compose" it better ? Nay ! He was merely changing a note here and there in order to make it agree more perfectly with the heavenly pattern shown him on the mount. Thus it is with all great arts. Behind the artist there is the spirit of higher intelligence which shines through and imparts to his work that clearness and that grip upon the hearers which no small art, however cunningly executed, can ever have. It is spirit in the work which shows and controls ; and it is the command of the spirit before which our admiration bows.

Speaking of the higher qualities of tone-poetry, there is one respect in which Beethoven stands head and shoulders above

all others. It is in the lyric. A Beethoven Adagio is something entirely different from any other slow movement known to music. There is in it a rising above time and space, a calm contemplation, a spiritual clearness of hearing, such as no other composer for a moment touches. Haydn labors when he endeavors to be profound ; Mozart is often tedious under the same circumstances though at times Mozart touches a very high note in this scale of eternal blessedness. As for instance in the slow movement of the Jupiter symphony. But on the piano this mastery forsakes him. But with Beethoven this knack was innate. In the first sonata, that in F minor Op. 2, dedicated to Haydn, there is a most charming Adagio, having this art almost in the same vein as in the last and greatest of his piano poems. And the curious circumstance is that it had been composed in the year 1784 as part of a string quartette, when the boy was but thirteen years of age. Beethoven threw away the quartette, but saved this lovely movement and put it where we now find it.

The Beethoven cult has suffered from one bug-bear ; it is that of the sacredness of the sonata form, and the principle that if you would hear a part of a sonata it is wicked not to hear the whole of it. There is a somewhat in Beethoven's sonatas giving unity to the whole four movements. There is a somewhat of this sort which we do not find to anything like the same extent in the sonatas of any other composer. Many and long have been the searches for the sources of this feeling of unity. where neither key, motive, or other external element appears to afford any kind of material vehicle through which the spiritual something which we feel as unity can come to expression. Some years ago I propounded the theory that the constant pulsation of the rhythm was the inner principle of unity between the different movements of a sonata. In many cases this is very close. For instance the 16th note in the Introduction to Sonata Pathetique goes at about the same rate as the whole note in the Allegro ; in the slow movement the original rate of the 16th is resumed ; but in the finale if we carry this rate through we get either a rondo much too slow or else a rondo much too fast, according as we apply it to the half note or to the whole. My own opinion is that in Beethoven's time they probably played the rondo in this slow rate. Allow the unity to " slide " at this point. If we are going to play Beethoven, the first advisability, if not necessity, is to play him in a likeable way.

Speaking of the slow movements, the principle of complete sonatas or none has worked against the interests of a vast number of music lovers for many years at this point. The Beethoven Adagio almost always has in it the intelligibility of a folks song, combined with a seriousness and a power of sustained sincerity which we never find in any other master. These qualities appeal to a large number of music lovers who as yet are not cultivated up to the point where they will take pleasure in the more peculiarly musicianly elements of a sonata. I refer particularly to the elaboration, that part which follows the double bar in the Allegro part. In the whole thirty-two sonatas for the piano there are at least ten or twelve of these slow movements which every sincere lover of good music would immediately enjoy for his own study, if once he could hear one of them played, and dare to approach them, as to a sonnet from a revered and dearly loved friend.

While Beethoven was humoristic to a degree, and one of the bluntest men on record, and sincere to a fault, he is by no means the sort of person that you feel like running in upon offhand, merely for a second. I was much struck with a remark of that charming genius, Mme. Carreño, apropos to this point. I had just been hearing her in the Appassionata at a recital, and was saying how I liked it ; when she remarked (apropos to something I have now forgotten :) " When I play Beethoven I am as if I were in church." And so she was. And why not ?

The sonata is a music-form which is neither to be revered nor to be condemned. It was a great find in its day. It was the art of contrast which gave it the validity which it got about the beginning of this century. Just as Bach was all his life long a writer of fugues, so Beethoven was all his life long a writer of sonatas—for the symphony is only a larger sonata for more instruments ; and the chamber quartettes and trios and so on are simply some more of the same. And just as Bach was at home in the fugue, so that he could and often did improvise in it, Beethoven spontaneously thought in the sonata form. Nevertheless, from almost the beginning of his career as composer, he showed a disposition to over-pass its boundaries.

This will come out more plainly in a few historical apperceptions. Beethoven was a self educated composer. Playing in the orchestra at Bonn at the age of eleven, he had become a

sort of under conductor by the time he was fifteen or thereabouts, and it was part of his work to adapt the music of the operas to the resources of the band to which he belonged. Hence he had an excellent practical schooling in orchestral playing and in the sound and powers of all the instruments. He also learned early the habit of work and of responsibility. Nothing gives a better idea of the innate spirit of power that the boy had than that the orchestra, (which most likely was filled up with venerable sticks accumulated and handed down, as all the established German orchestras are)—than that the musicians should have permitted so young a boy to lead them, particularly when it does not seem to have been a question of ducal patronage or authority, but of convenient arrangement between him and Neefe, the musical director. And so the boy began to write as soon as he was ten years old, and went on at it all the time. He was no prodigy. His boy sonatas are child sonatas and nothing more. The mighty spirit of *doing* was there, but the depth was yet to come. And so when he had arrived at Vienna in 1790 and begun his lessons with Haydn and Albretchberger he had been a composer to some purpose. About sixty compositions figure in Thayer's chronological list ahead of the first three sonatas which stand in our books as Op. 2.

And what a gauntlet were these three works to throw down ! I fancy that each one of them is modelled after some eminent composition by some celebrated contemporary or predecessor. The first one, the sonata in F minor, is certainly after one in the same key by Friedmann Bach. The second I think must have been after one by Haydn ; at any rate the style is Haydnish in many parts. The third I have been unable to place, but I am none the less certain that its prototype might be found. It far surpassed the most elaborate concertos of Mozart, in freedom of handling the piano, in breadth of technic and in depth of tone required. But the first two sonatas are also princes in their way. The sonata in F minor is indeed much like the one by Bach. And it differs from all the other sonatas (except the last) in having no lyric second thought as complete contrast to the thematic spirit of the principal theme. This of F minor goes straight through with power and decision, and with contrast indeed, but the lyric idea is only half developed. Nor can this have been for want of power, for we find immediately following a second movement, the Adagio before mentioned, which is pure

lyric, and as beautiful as the most charming of Mozart's cantilenas. Then follows a third movement, a sort of Minuet, after the style of Haydn. But thereupon a Finale which is Beethoven pure and simple. Here we have the headlong haste and the indomitable force of the godlike youth ; and after the double bar a contrast the like of which you will search the completed works of Mozart and Haydn in vain to parallel. The principal theme of this presto is strongly accented. Three strong chords in succession are accompanied by triplet-arpeggios in the bass. Thus the entire first part of this movement is immensely vigorous from a rhythmical standpoint ; but after the double bar what is it we hear ? A sweet and lovely lyric melody, placed upon the simplest possible chords, and accompanied by a simple bass which is silent upon the accented part of the measure. Beethoven knew that he had hammered the accent in so faithfully throughout the page before it that there was not the slighest likelihood of any player or hearer losing sight of the meter. After this few moments of peace then again the turbulence and drive to the very end. This would be counted a master work if it stood in the volume of any other composer ; but here it is merely the outer gate to a temple so noble and high that even this splendor is lost sight of.

I have never felt the same sympathy with the second sonata ; perhaps because I do not find it agreeable to play. I speak now of the first movement. But the second movement, the grand Largo, is one of the princes of the Beethoven blood. Here at the very outset Beethoven strikes a note which never before had been struck in piano literature. These great chords, and those staccato notes in the low bass, repose as deep as if the whole orchestra were occupied in bringing them to our consciousness. And then what beautiful treatment. There is indeed a moment of weakness. I speak of the ninth and tenth measures, and the repetitions of this idea. The second idea appears to me unworthy of the imposing first stanza. But the treatment later, and the transformation of the leading subject at first into the minor with the very heavy and smashing chords, and then later its return to its own key with that lovely treatment of the inner voices,—there are few things more becoming to the pianoforte than these—and there is nothing which is more grateful to the human spirit. It is a noble poem. And as already said of these movements in general, there is nothing in it which any sincere

music lover will not find agreeable at first hearing ; nor yet is there anything in it which will become tame and pall after years and years of familiarity. Always like a benediction it comes back to you, this fresh voice of the world of eternal nobleness and truth.

The third sonata is a concerto in spirit. The Allegro is not very imposing ; indeed I have lately found this principal subject too reminiscent of Handel's dead march in "Saul" to be perfectly satisfactory. It rests upon the third of the scale, which is weak. But the later subjects and the clear and animated treatment are clever and interesting. Observe, I am not now speaking of great poetry. I do not understand that it was a question of poetry with Beethoven, in the high sense. When he conceived the Largo in the second sonata he might have been in the everlasting church of the first born, with the Lamb straight in sight ; but in the third sonata it is a question of a poem of occasion—an after dinner poem, a society poem. Hence it is not a matter of deep drawn sighs, but of pleasantries, agreeable images, and play. The Adagio falls in with this idea. It appears to me almost a failure, so hard does it work, and so little does it arrive at. Brahms might almost have done it. It is least of all like Beethoven. But the next movement, the Scherzo, again brings us a new leaf for the Beethoven chaplet. This was something new. It was the first time the Scherzo movement had been brought in place of the Minuet. And a delightfully frisky and elusive company of tone-fairies it surrounds us with. Nobody but Beethoven could have done this ; Bach could almost, but not quite. And Bach would never have conceived of that most grateful of contrasts, the Trio, where it is a question of bass progression and chords. Then comes back again our fairy band. And what a clever little bit is the Coda, which permits the irrepressible motion to run itself down.

As said at beginning this was a great showing for the young composer to make. I have often wondered what the other composers thought of these sonatas. I remember when after some years of study of Beethoven how surprised I was to hear Dudley Buck say (pursuing his Leipsic teaching) that " Beethoven was not so clear in form as Mozart "—when I had always been impressed with the enormous unity of Beethoven's discourse, his grip upon his ideal, and the certainty with which each advancing step takes the hearer nearer and nearer. Later I saw what he

meant. Mozart brings his periods to full closes. He then goes on and makes others—always charming, generally masterly, but the points where the stanzas join are not to be overlooked. Beethoven has a different idea. A concept possesses him and it pervades his entire movement in such a way that you neither can nor desire to tarry by the way for enumerating nominatives and verbs, or rhetorical figures, or any other kind of small game —but forward you go heartily and hardily after his idea. Whether he has given you one period or ten you care not ; it is the *whole* you are after,—that complete entity which you feel he had to express.

Beethoven's comprehensiveness of style is like Bach's. He always knows where he is going. There is never in any single one of the sonatas a moment when he nods. The nearest I know of such a place is in the second slow movement, as already mentioned. If he did not nod he certainly elected to stand still for a moment. But generally he is a most industrious person. His teeming fancy revels in images and progressions.

Undoubtedly much of this is for those who feel Beethoven, rather than merely understand him. The Beethoven personality must have been one of the most pervasive which the art of music has known. I know of no evidence upon this point more interesting or more characteristic than the fact that in spite of his manners which all accounts agree to have been unbecoming ; and his self-consciousness, which is equally well established on a very pinnacle of self-appreciation ; in spite of these drawbacks, he was from first to last received by the aristocracy, and highly appreciated there, not alone for his music, but also for his manly nature and his sincerity. Czerny and other writers tell that it was nothing unusual for his playing to affect an aristocratic after dinner audience to tears. Possibly the quart or more of Rhine wine, of one sort or another, which these hearers had each taken as part of their duty, may have rendered the supply of tears a trifle more easy to come by. Nevertheless the fact stands. Upon the piano, before a company of friends just from the dinner table, this rude gentleman, this unbred man of the world, was able to touch such chords and such unexpected depths of musical feeling, that even tears were not thought unbeseeming. No doubt the tears were a bit conventional, like our own briny tributes to the death of favorite heroine. Nevertheless, that under circumstances of this character Beethoven was able to touch the heart

is proof of rare gifts of personality, and of an overmastering sincerity and musical loyalty which not even society and its conventions could throw off its balance.

For many years I was accustomed to suppose that the typical Beethoven was the one of the Pathetique sonata, and the so-called "Moonlight;" latter I learned to know the master better Beethoven's habitual attitude of mind was one of lofty serenity. The world troubled him, and often used him hardly ; he knew what the contradiction of circumstances meant. But all the time there was an inner and a higher world into which few or none of the outer accidents of life were suffered to enter. If ever an artist lived to whom his art was both a religion and a full life, that artist was Beethoven. One moment we find him almost morbid, as in the famous sonata C sharp minor (What has "moonlight" to do with it) Another moment he is wholly different Look at the spirit of the three sonatas opus 29 or 31 ; and the lovely geniality of the great " Waldstein " sonata in C major, with the beautiful Andante in F, which was meant to stand in the middle of it, and the arch and coquettish rondo in C major, which concludes the work. No, Beethoven was far from being habitually in a morbid spirit.

We know that his favorite times of composition were those when he was in the country. He would lie under a tree all day long. Now and then he howled a melody to himself, and noted it in his hastily improvised notebooks, which he always carried. Sometimes it is years after the germ of a great idea begins to appear in these note books before it comes to mature expression, or assumes the form in which we find it later in the completed work. So it was with the subject of the andante of the fifth symphony, and so it was with all his great typical movements. The famous Hymn to Joy in the finale of the Ninth Symphony is another striking instance.

The three sonatas, opus 2, are no more genial than their next follower, the lovely sonata in E flat, opus 7, which was composed and published in 1797. This is in the free piano style of the sonata in C in the previous work ; but in general it is better. The subjects are better, and the treatment and contrasting ideas are of more significance. In particular, the lyric idea in the first movement is extremely clever and likeable. The rhythmic swing of the work is delightful. It is based upon motives of two measures, and the resulting period lengths run

all the way from sixteen to twenty or twenty-four measures, with the effect of floating you along over a peaceful sparkling sea of musical delights. The slow movement, again, is one of the deep ones. It deserves an orchestra, and its treatment is very masterly. This also, like all the others, is not too difficult for ordinary players, provided only they have the necessary depth of touch and the sincerity and repose for this broad and almost reflective song. The finale of this sonata is a rondo, thoroughly genial, but it does not come in very well after the depth of the slow movement.

CHAPTER TENTH.

THE PERMANENT ELEMENT IN MUSIC.

There is in music a deep and singular relation between it and our feelings. Why a certain chord or succession should impress us as sad and another as joyful it is not altogether easy to explain. The joyful element is commonly a combination of quick pulsation and major chords. There is also something in the preponderance of certain strong tones of the scale. The sad element, also, is partly a matter of slow pulsation, and partly a matter of imperfect harmony, the minor chord containing contradictory elements derived from different roots.

At its highest and noblest, music exercises a singular and profound power over the imagination and carries within it spiritual qualities of great power. Music with its unlimited capacity for variety in rhythm, melo-harmony and intensity, is capable of representing spiritual states with an amplitude exceeding that of any other art. In fact, music is the one art of our own time ; an art not yet finished, but continually producing new and nobler things ; an art appealing to mankind with a fullness and upon a wider scale than any other.

To the average untaught hearer a piece of music with a story is more intelligible than one without. Many suppose it to be something greater, and they hold what they call " classical " music to be something difficult, abstruse and hard to understand.

Now the attitude of music toward a story is capable of being either one of three : The music may exist for itself alone as music, or (2) the piece of music may have an explanatory or suggestive title, as " Evening," " Morning," " The Storm," etc.; or (3) the music may endeavor to conform fully to a story, accompanying it with changing shades of expression and description.

Evidently the last position and the first are farthest apart, and lead to totally different results. Descriptive music had its

origin in opera, where in the course of dramatic representation every sort of situation and feeling come sooner or later to expression, the music having for its task to intensify the dramatic moment and make it felt by the hearers. In this kind of musical description, where every unusual combination of musical elements finds itself explained by the dramatic action upon the stage, many things pass which would be incomprehensible or at least seem overdone in a piece of instrumental music.

Saint-Saens well says that a musician has the same right to give his piece a title that the painter has to give a name to his picture. He says that everything depends upon association. To one ignorant of the Bible the picture of an unclad man and woman in a garden would be that and nothing more ; it is only by the aid of association that one makes it out to be Adam and Eve. This aid of association he claims as legitimate for the composer as the picture, as is well attested by the multitude of pieces with suggestive names. And when everything is done it all comes back to the question whether it is good music. If the music is good, the title does not matter ; if the music is bad, no title will save it.

The composition of descriptive music following a story is a very old art of composers—old as most of the things in our modern music. Sebastian Bach has a piece called a " Fantasia upon the Going Away of a Friend." In the first number the friend announces that he is going away, and the music shows how we feel about it ; he beseeches the friend to delay his departure ; the departure ; the return. All short pieces very graphic. I fancy it may have been a bit of play. But Bach has many other passages of what we might call quasi descriptive music, music which might have been written to a story or to a dramatic situation. Such are the Chromatic Fantasia and the Fantasia in G minor preceding the great organ fugue in G minor. Here and in many other places in Bach there are bits of recitative, unusual chords, long sequences of enharmonic changes and suspended effects, indicating an emotional condition of tension, a story unfinished, a story full, perhaps, of dramatic interest. All these are interesting in their way, and if time permitted it would be agreeable to retrace them. But there is something better.

There is an open question how far music is a matter of association and how far a matter of intuition from the inner

soul itself. A certain class of development philosophers find in association, or in racial memory, the germs of everything of musical expression. Others, and the speaker of the morning is unquestionably among them (Mrs. John Vance Cheney), believe music to have been an art developed out of the innermost and spiritual qualities of the soul ; an art only partly developed as yet, and still less intelligently availed of by those of us who play with it. An art capable of bringing to expression not alone the deepest and most sacred things of the human spirit, but able, perhaps, to reveal to us things beyond the crude human spirit, or representing that spirit in its moments of highest inspiration and divine influx.

There are several facts which look towards the latter possibility in music, chief of which appears to me the very curious one that so long ago as the time of the Greeks, when their music was extremely poor upon the tonal side, they developed a most beautiful aesthetical conception of the art. Pythagoras taught his disciples to attune their souls before retiring at night by singing a hymn. While Plato admits that it is very hard to find out what instrumental music is about, he is clear that it has great power and educational force. Aristotie and Plutarch have many beautiful passages relating to this art.

Without stopping to trace this question, I state now my central position, which is that whatever the possibilities of music, and whatever the force it may bring to bear upon human hearts and lives, the best of it lies in that part of the art which is music pure and simple, and is not hampered by a story to clear up or even by a title or suggestion. This principle I hold very important in musical education, whether in the education of the individual or in building up a public taste. Everything turns upon music itself.

There is a large automatic element in everything that we do. Some things we do ; many others do themselves. In music the range of things which do themselves is very large. A composer often builds better than he knew—but sometimes also much worse. Alas !

I remember that Mme. Carreño told me of a little frowzy headed man with lovely great eyes, who rushed up to her after a concert at Leipsic, when she had played Grieg's pianoforte concerto, thanking her for having played it so beautifully. He

said that he never before knew how beautiful it was. She had brought out beauties which he himself had only half realized.

The permanent element in music is the purely musical, the spiritual expression which the tonal art arrives at when it is free and pursuing tonal fantasia. The composers who are greatest in this department are precisely the great composers, and their works are the staple of musical education—when there is any musical education. At the head of this art is Bach, whose works after a century and a half remain fresh and enjoyable ; and not only enjoyable but stimulative for study and for musical awakening. Yet here we come upon two elements again : Everything turns upon the musical idea which Bach took for his starting point. For every musical idea contains in itself certain possibilities. Some have large possibilities, some have small. Haydn, for instance, was a composer who was very handy in treating a musical idea, but the idea itself rarely has much in it. Mozart had comparatively little power of development but relied upon melody. Schubert relied upon melody, but it was a melody of almost supernatural refinement and sweetness. Beethoven had both melodic sweetness and thematic development. He therefore strikes the deepest chords and carries us with him and delights us in the moments when he has brought his fantasia to its greatest poetical heat. Schumann is intensely musical. While many of the Schumann pieces bear titles of a suggestive character, it is said that these were put on afterwards. Much the same, no doubt, as I remember in the case of the pretty "At Evening" organ piece by Dudley Buck. In this there is a verse suggesting a pair of lovers standing in the moonlight. Just at close there is a pedal point upon the tonic, the tonic coming in with detached notes instead of remaining sustained. A lady to whom he played it in manuscript said that these notes must be where the father put his head out of the window, saying : "Go home, home, home." To the composer this was merely a pedal on the tonic, and the short notes were the running down of the rhythm. I fancy that many of the suggestive titles in Schumann's works may have been put on in this way afterwards, in order to suggest to the player a situation and so a manner of playing.

But Schumann is at his best and most inspiring when he is entirely free, as in the Etudes Symphoniques, the Novellettes, the great Fantasia in C, the Kreisleriana, and the like. So also

with Beethoven. While there are evidences that he was always trying to make his music graphic, and in almost every one of his sonatas was thinking of something more than first and second subjects, thematic treatment and lyric passages, he is nevertheless primarily musical. The player who takes a Beethoven sonata seriously and plays it first for exactly what it is, without mental pre-occupation, merely undertaking to get the notes, the proper movement, the expression, both indicated and implied, is in a fairer way to arrive at a good interpretation of the work than the player who takes it with a lot of pre-occupations of some story Beethoven is said to have had in mind.

If I were asked in what manner I supposed the greatest poetical movements of music had been come by I should say I cannot tell. If we take one of the great slow movements of Beethoven such, for instance, as the Largo of the second pianoforte sonata, we find that the impression of seriousness and depth in it are well represented by the slow motion, the pure chords, the place where they stand upon the piano, and so on. But in what manner Beethoven was able to employ plain chord effects, which have in them nothing very original or unusual, and yet produce so astonishingly deep and serious and at the same time noble an impression, I should be obliged to say that this is, as a friend lately said to me, "the prerogative of genius." We find in these cases the very same elements as in all the others : A musical theme duly treated musically, relieved by a second theme, and the principal theme returning again. Yet the whole in such a way as to suggest that it grew rather than was composed. And here we return again to our first position. That since it is impossible to say, exactly as in our own bodies, whether the soul is the result of the organization, or the organization the result of soul, our best way of coming to know the beautiful is to first study it just as it is, the tonal treatment and substance. Then later its depth and beauty will grow upon us ; we will rise to understand and feel it, and at last our souls be filled with whatever of nobility and inspiration our mood may enable us to take.

The highest element and the most permanent in music is the purely musical.

CHAPTER ELEVENTH.

SCHUMANN, THE POET OF THE PIANOFORTE.

If a dozen pianists were asked which one of the great composers was best entitled to the appellation "poet of the pianoforte," *par excellence*, as distinguished from all other poets of the pianoforte on the one hand, and from composers who were primarily poets of the orchestra on the other, it is likely that wide divergences would appear. At first sight this appellation would be claimed for Beethoven, by reason of the breadth of field occupied by him in pianoforte literature, not alone in the thirty-two sonatas, which are a world of tone-poetry in themselves, but quite as well for the other works in chamber music form where the pianoforte has an honorable and indespensable place. Nevertheless there are those who would contest Beethoven's right to this position, upon the ground that none of his works are thoroughly well suited to the pianoforte, but that all the good ones invariably suggest something else—an orchestra, for instance. Moreover, his nine symphonies are so much greater and so much more beautiful and complete than the best of the sonatas, that it would seem rank injustice to limit Beethoven by such a term as poet of the pianoforte. It would be too much like limiting Shakespeare by such a term as "poet of comedy'," or "poet of the sonnet," or something of the kind—whereas he is poet of all the world.

Were our question to be addressed to pianists alone, Chopin would almost immediately receive the suffrages of the greater number. As Mr. Liebling well remarked, "the piano playing world is now in the constellation of Chopin." And it is true that Chopin made the world wonderfully richer by his having lived in it and composed his beautiful piano works. Everything of Chopin fits the pianoforte, and particularly well the light toned pianos of his day. Some of his music is broad and noble enough for the best pianos which modern art has produced. But much of it also is somewhat feverish, and is not the poetry of healthy life

There is another composer, however, who is distinctly poet of the pianoforte and this on many grounds, whereof at length.

Robert Schumann was one of those great representative creative artists who boldly strike out new paths, and find in their teeming fancy a whole world never before described. Schumann is distinctly the pianoforte composer. Nothing of his perfectly succeeds except his pianoforte works. His songs come nearest to this, and attain great heights of tenderness and poetic representation. But it is at the pianoforte, unhampered by words, that he is most at home, and here his fancy takes the freest and boldest flights.

His pre-eminence as poet of the pianoforte rests upon two grounds in both of which he is easily above all his contemporaries or successors. First, he is poet, and not simply composer. Music is a composite affair. It is made up of tones, which when duly marshalled tell the story of the soul producing them. But tones have vitality of their own, and like solutions of the chemist have their own ways of coming into order, crystalline or other. In every composition there is much which is not primarily token of soul-life, but simply of the interplay of the musical material. Motives tend to assume such and such forms. Many a well conceived tone-poem has come to grief by reason of a badly selected ruling motive having in it a personality and tendency of its own, not permitting the writer to arrive at satisfactory results. For example, there is a symphony by Brahms, his first, which loses its first movement through precisely such a peculiarity. The motive is dismal, and it persists in dismal forms and sequences, and not even the marvellous and cloud-compelling technic of Johannes Brahms was able to overpower it.

A second ingredient of any tone-poem is the effect of the rhythm, which also has tendencies of its own, according to the nature of the motion taken for a start.

And, third, there is the influence of the material. If a composer is writing a symphony for banjo, for instance, he will hardly give the phrases the long drawn singing swells of a Brahms symphonic adagio, or the interwoven harmonies of a Wagnerian orchestra. The tone is short and short it must remain, and whatever of poetry comes to expression through it must do so through the piquancy of tone and the smart rhythm which this instrument so readily and happily affects. Or if writing for flute, he cannot indulge in the glass shattering sforzandos of the

cornettist or trombonist. Everything is gentle and somewhat tame. So again in the pianoforte, there is a way to be, and a way to not be. The pianoforte is capable of many beautiful effects, but it cannot swell a long tone ; here the violin has it at a disadvantage. It has many limitations ; the best that can be said of it is that while it has perhaps no one tonal excellence in which some one instrument of the orchestra does not surpass it, it is able nevertheless to play more music, and play it more comprehensively, than any one orchestral instrument whatever. While it surpasses no one, it nevertheless surpasses *all* in its ability to suggest and awaken musical thought. What the orchestra does upon a complete scale, the pianoforte is capable of doing upon an outline or suggestive scale, and of doing it with the use merely of one pair of hands (and the feet thereunto appertaining).

And, finally, behind all these limitations and parts, *within* all these when tone-poetry is at its best, there is the soul-life itself, felt by the composer at the moment of composing. And here we come upon the very center of the whole matter. The powers of music are so comprehensive that it is able to represent every mood of soul-life, excepting possibly the malignant and criminal, and represent them with a directness surpassing all other forms of representation, whether through poetry, fiction or drama. With the saving clause, however, that the latter form of art, being able to call in the aid of the living human soul after literary and dramatic art have done their completest, is naturally able to carry perfect representation of the non-musical states further than tone-showing is able.

The romantic movement in literature and art had for its object the breaking up of classical limitations, and of opening to art free play for unhampered individuality. Hence from the beginnings under Goethe, Schiller, and the master Germans of the close of the XVIIIth century, romanticism spread into music with great rapidity, as well it might, music being in and of itself an art most interesting and diversified of all in capacity to afford delight through the mere play of its material, besides being the kind of art affording the individuality and the moods of the artist fullest, freest, and most appealing expression. Accordingly we find the so-called classicist Beethoven affected by the romantic movement from the very beginning of his career. This great master was born into the world which had only lately produced

and formed Goethe and Schiller, with the mystical philosopher Hegel and the rest. And in the three sonatas, Op. 2, there is a wider gamut of individuality and subjective soul-life sounded than in the entire productions of Mozart or Haydn. Not that these three sonatas could be saved and all the music of Haydn and Mozart dispensed with without loss, for this would not be true. Mozart and Haydn covered a variety of shades of soul-life, rising with Mozart at times to a very high and pleasing beauty and ideality ; but the compass from high to low, or from narrow to broad is less in the works of the two older composers than in these three beginning works of the lusty young Beethoven. And at the very moment when Beethoven had reached the zenith of his productive career, and had given the world the sonatas Op. 27, 28, and 31, there was another Viennese musician, known now as one of the greatest of masters, but then poor and almost totally unknown, who was pouring out a succession of songs in which the powers of music to coincide with poetic moods upon the widest possible scale of variety, and with an unexampled liberality of sentiment and range of specimens, were being illustrated to such a degree that a few years later Schumann said that "if Schubert had lived he would have set the whole German literature to music."

But the crowning period of this romantic movement, especially in its application to the pianoforte, lies in the twenty years between 1830 and 1850. Within the first half of this period the material of expression had been fully illustrated by the novel playing in wholly new styles of Thalberg, Liszt, and Chopin, whose powers came to expression thus together as a natural result of mechanical improvements in the pianoforte, rendering it more musical and expressive, which had been made during the decade preceding or a little earlier. The dampers, the hammers, the escapement, and the solidity of the instrument, had all received important accessions between about 1808 and 1827. Accordingly Mendelssohn after producing his "Midsummer-night's Dream" overture in 1827, almost immediately gave himself to the pianoforte, and through his fortunate suggestion of title in the nocturne-like "Songs Without Words," incited players and composers alike to poetic sentiment and suggestion. The first book of the "Songs Without Words" was published in 1830. Schumann set to work at about the same time, and within three years had made elaborate experiments in the direction of

discovering the latent capacities of the pianoforte for novel effects. Some of these earlier works are plainly experiments for enlarging the domain of the instrument. Such were the two sets of studies paraphrased from Paganini and the Intermezzi. But already in his Op. 2, " Papillons " or " Butterflies, Scenes from a Ball," the value of a poetic standpoint is plainly suggested. These little pieces, indeed, are not named individually, but the suggestion of the general title is enough to put the hearer upon the alert to attach to each of them some meaning appertaining to the general scene in which it forms a part. A peculiarly exasperating work must have been his " Davidsbuendler Tanze," or " The dances of the David's League against the Philistines." This work consists of a succession of short pieces, in styles wholly novel, and for the most part requiring a manner of playing quite different from anything at the time existing. They were intended as a gage of battle to the lovers of the classic and the conventional. The meaning of the individual pieces is almost entirely left to the imagination of the reader. This work was not written until about 1837, when Schumann's style had become fully formed, and the various Schumann manners are definitely shown, but always in miniature, for all the forms are short, the longest piece in the collection scarcely exceeding two pages.

But in the " Carnaval," written from two to three years earlier than the " Davidsbündler," the short pieces are named. And we find here many characteristic and suggestive titles. The entire list is as follows : " Preamble ; Pierrot ; Harlequin; Valse Noble ; Eusebius ; Florestan ; Coquette ; Réplique; Sphinxes; Papillons ; Dancing Letters ; To the Dear Little Clara ; Chopin ; Estrella ; Reconnaissance ; Pantalon and Columbine ; German Waltz ; Paganini ; The Avowal ; Promenade ; Pause ; March of the David's League against the Philistines."

There is also a sort of open secret in the work aside from the characteristic painting which it contains. For it is dedicated to a certain inamorata whom Schumann had met at a ball in the remote town of Asch. Hence he has used the melodic formula corresponding to the letters in the name of the town in an endless variety of ways. Sometimes it is A, Es (E flat) C, H, (B natural); sometimes it is As (A flat), C, H, and so on, but one way or another this formula is made to appear in manifold persistence. All this, however, is somewhat foreign to our immediate subject.

We are more concerned with the charming little pieces and the graphic genius they display. Here, however, we encounter peculiar difficulty, for even by the aid of music notation it would not be easy to convey to the casual reader a tithe of the many ingenious novelties which are here shown. For example, to select a few, "Estrella" is a little waltz in the key of F minor. Beginning with the formula As C H, it makes rather a sentimental impression throughout the first period ; but the second is accelerated and the harmony and rhythm tend powerfully to a climax ; then in the third the original theme returns, and is carried to a somewhat emphatic close. The curious circumstance here is the strongly marked melodic motive, and the dignity which pervades it, despite its short compass. Then in "Arlequin" we have a rhythm of two measures in which the first is interrupted with a sixteenth rest upon the last quarter of the first beat while the second beat syncopates forcibly. This rhythm is carried through the page, and the suggestion is of the tumbling of Harlequin—a suggestion heightened by the long skips with which the motive sometimes opens. Still in this case, as in all the others, the entire treatment is noble, and musicianly and genuine—and the suggestion of the title is merely a suggestion and little more. "Aveu" is an avowal, breathless, palpitating, and passionate. Two lines of this sort of thing is perhaps enough. "Coquette" is a mazurka—but always with the same magic rune of Asch enshrined in the place of honor. "Chopin" is a series of long bass arpeggios, upon which a delightfully evasive but beautifully harmonized melody is superimposed. The suggestion of Chopin's style is well made—but the music after all is that of Schumann. One of the best bits in this work is "Valse Noble," which opens with the usual sacred formula, nevertheless builds a delightful page, which might stand as a gem in the album of the world. In "Eusebius" we have the mystical Schumann. Upon a simple bass of halves and quarters in 2-4 measure, adagio, we have groups of seven eighths filling the measure. The arithmetic is not of our making, and the effect is not altogether easy ; but the poetry is evident. More striking is the two page piece named "Reconnaissance," which is very happily worked out. Other titles are "Valse Allemand" (German Waltz), of three lines, "Pantalon et Columbine," in which through a page and a half Pantalon and Columbine chase each other through all other sorts of staccato adventures, in the gro-

tesquerie of which the *musical* is never lost sight of. "Promenade" is another strongly marked piece in which significant melodic themes and strong harmony are combined with vigorous and well marked rhythms. The whole has in it an elevation essentially noble and god-like.

More fully worked out are the eight pieces in the set called "Phantasiestuecke," or "Fancy Pieces," which were written in 1837. Here it is not a question of minute portraiture, but of poetic suggestion and of affording the player a standpoint from which to understand the author. It begins with "Des Abends," (In the Evening), a nocturne-like piece in D flat, where the right hand is written in triplets of sixteenths in 2-8 measure; as Schumann originally had it, in 3-8 measure without triplets; the bass, meanwhile is in triplets of 16ths, in 2-8 measure. Thus the right hand plays in 3-8 measure, while the left is written in 2-8. The result is an indistinctness of rhythm, which was precisely what Schumann intended. The piece will sound one way or the other according as the player thinks it. If he carries his 2-8 measure in his mind and accents accordingly in the bass, he will simply take the piece out of measure, for the right hand has always three-eighth notes in every measure. The accompaniment motion is one of 16ths, and the accent of the melody changes occasionally so that the second melody tone falls upon the middle of the measure with accent. When Schumann's rhythm is respected the effect is much better than when the piece is "improved"(?) according to the suggestions of a few later critics. For in Schumann's way the rhythms are satisfactory. Whereas in the modern way the syncopations are a much wider departure from the fundamental rhythm of the piece than otherwise. The beauty of the piece lies in the indistinctness and the meditative character, like even-tide musing. There are few pieces of the same compass which are so delightful as this. Immediately following comes one named "Aufschwung," or "Soaring," representing the soaring moods one has after strong tea, in the nighttime, or after opium, when heaven seems very near and the impossible can be done as well as not. The title here is merely a word, whereas the piece is developed to the length of five or six pages, the form being a sort of rondo with three subjects. It requires considerable *abandon* on the part of the player, as well as no small mastery of technic; and it is poetic in a high degree. Then follows the universal favorite "Warum," the ever-

lasting " Why " which is never answered. And then " Grillen," or " Whims," where strongly contrasted moods follow upon one another. In the middle piece of this there is a very characteristic Schumann touch, with doubling the melody between soprano and tenor, and treating it in a highly chromatic manner, with extremely evasive rhythms, strange modulations, and the like. Everything in this entire collection entirely succeeds, for Schumann must have found his effects in delving upon the keyboard. Say what you like about imagination, the imagination has to have material upon which to work. And it was by playing all sorts of things and by trying for himself all sorts of experiments, that Schumann was able to arrive at these strange and poetic effects of his. The second book opens with " In Der Nacht," " In the Night " where Brendel says we see hobgoblin forms, and the uncanny spooks of the hours of darkness. It is a very tumultuous piece and in its way effective. Then " Fabel," a lyric story of considerable range. This is followed by " Traumeswirren " or " Dream Visions," which is at the same time a vigorous and well conceived study for the fourth and fifth fingers, and a piece of tone-poetry. And finally the " Ende vom Lied," " End of the Song." This also is very strongly marked and individual, and like the preceding so delightfully written for the instrument as to be of equal value as study or as recreation. These pieces belong among the most fortunate and complete of Schumann's tone-poetry. The poetic character of them consists not alone in the titles, nor yet in the more or less happy manner in which the general style of each piece corresponds to its name ; but in the fortunate way in which new tonal forms are brought forth and so used that they mutually strengthen each other, and retain the attention of the player as well as that of the hearer, ever in a state of delight.

Equally fortunate and slightly more difficult in point of technic, is the set which very soon followed after, having been written in 1838, the " Kreisleriana," a name which has had many explanations to such an extent that critics seem to be quite unduly loath to permit Schumann his own. The name is derived from that of an eccentric rural musical conductor in a novel by Hoffman, one Kreisler, who is a good musician but an eccentric man, and above all opposed to convention and sham. The pieces are more novel in their manner of treating the piano than any which precede them, but as they are also worked out

musically to a degree of fine finish, their reputation has at length become established in the very first rank of Schumann's works. In point of difficulty for the player, they belong in the sixth or seventh grade. Here we have no characteristic names, but each piece stands out in its individuality for all who have ears to hear. All sides of Schumann's personality are here represented. Especially his driving, turbulent and masterly musical mood, where a theme seizes him and takes him around the limits of the chosen tonic and all its relatives, like a very devil actually possessing him. When we remember that these things were written while Dussek sonatas and Herz variations and such like things were the daily food of piano players, we can imagine the consternation which must have been awakened. Had not the genial Mendelssohn put the world upon a new and higher key of suggestion through his much praised "Songs Without Words," a piece of this kind would have stood no show whatever. Among the eight pieces which fill the forty or more pages of "Kreisleriana" the first, second, fourth and eighth are perhaps the best. But all alike are masterly and instructive ; and if a time ever comes when a great pianist will give an evening to these eight pieces, or to these and the great Phantasie which followed hard after them, instead of intercalating them amid two hours of other works until the hearer is bewildered and lost, they may have their deserts and become prized as among the very finest gems of tone-poetry which the literature of the pianoforte contains.

It is a very different side of Schumann which comes to expression in such a piece as the Romance in F sharp. Here we have still another manner of treating the pianoforte. The first strophe consists of a duet for two baritones, carried by the two thumbs. On either side of this, for an octave above and below, there is a murmuring accompaniment in 16th notes, the intention of which is simply that of a harmonic background. The piece might have been written to the familiar words, "Softly now the light of day," which it fits both in meter and in sentiment. The second strophe is for soprano, and now the figuration is below ; presently there is a very strong modulation into the key of G major, which is held as a key of suspension for a moment, and then the original theme comes back again with all its repose and beauty. At the close of this a new theme enters which appears in every register of the pianoforte in turn and

then the coda. The whole covers a little more than two pages, and it is a poem which one loves for a whole life time. It appeals to every sort of listener having sincerity and true musical feeling.

Equally characteristic and poetic in conception, and thoroughly genial in spirit, are the pieces in the set called Novelletten, Op. 21, published in 1838. These remarkable pieces illustrate the Schumann faculties in a light still more striking upon the musical side than do even the Phantasy pieces just noticed. The Novelettes are a product of the time when his love affairs with Clara Wieck were subject to all sorts of vicissitudes, and accordingly we find the musical nature of Schumann now buoyant, now depressed, and now giving expression to a vein of tenderness as sweet and deep as anything to be found in German literature. The peculiarities of style, already referred to, are brilliantly illustrated in these works. I mean the forms resulting from the natural interplay of musical ideas, crystallizing as such, and the influence of novelty derived from an intimate study of the tonal pecularities of the pianoforte itself. I do not know any works of Schumann which illustrate these two sides of his work more completely—yet not for a moment with the effect of belittling his work upon the poetic and spiritual side.

Schumann's " thematic " style, to begin with this, was peculiar to himself. Take for example the principal subject of the first novellette. The entire strain of twenty measures common time, is built upon two little motives, which appear in the first three beats of both hands, and in the fourth and fifth beats of the bass alone. Out of this chord sequence and the triplet rhythm in the bass, he makes the entire twenty measures. The range of modulation through which this little ode passes is very remarkable. Beginning in F major it digresses into G minor in the end of the second measure ; the four-measure period closes in F ; but passes straightway into G minor, F minor, D flat major, A flat minor, G flat minor, F sharp minor (enharmonic from the preceding), and the strophe closes in A major—the dominant of the minor key which was suggested by the first two chords. The same material is treated twice more during the piece, and always with changes. The whole of this part of the work has the character of an improvisation by an artist singularly gifted with musical fancy, in thorough rapport with his instrument, and seized by a thoroughly good mood.

After this quasi-martial introduction, in which a tremendous energy makes itself felt, a melodic-lyric digression follows, making a complete and most striking contrast with it. It is a beautiful melody in F major, which however does not escape harmonic vicissitudes, since it is taken into several keys here, and re-appears later in the key of A, with still further variations of treatment. The fundamental form here intended by the composer was that of song-form with trio ; but one will search in vain in the works of older masters for a like handling of a subject in form of this rank. The principal subject is treated three times, and the second subject twice, and there is a still further matter of canonic imitation which serves as a modulating period. Hence the form actually realized is of the nature of a rondo, and by no means of the simple character which the affix "trio" to the second subject would lead one to expect.

The second Novellette is still more strange, and still more brilliantly illustrates the influence of the pianoforte itself. It is quite as vigorous as this one already mentioned, but on account of its greater difficulty it has not been so generally popular. The most popular of the novellettes is the seventh, where again the two influences mentioned in the first novellette are brilliantly regnant. It consists of two main ingredients : a thematic first subject, and a lovely lyric second subject. The entire five periods of the principal subject are developed out of a single motive, that shown in the first six notes. This rushing, rebounding motive takes the composer through most remarkable changes of key, and insists upon being developed in a multitude of directions. It is one of the most vigorous and ever fresh illustrations of Schumann's powers in this direction. It has in it the crystalline clearness of Bach, in spite of the modern and Schumanesque treatment.

The lyric contrast to this is of equal beauty, and coming as it does after this terribly energetic and irrepressible thematic carnival, it falls upon the ear like a suggestion of eternal peace. It consists of a strophe for soprano, in long tones, beautifully accompanied by arpeggio figures, covering a wide range of pitch ; and then the alto has it, the accompaniment now passing above the melody as well as below it ; later the bass has it, and finally the soprano reasserts its sway. Then the tumultuous thematic movement of the opening, and after all a coda. The form of this piece, original with Schumann, is thoroughly satisfactory,

and the piece itself is the most popular of all the novelties. Its difficulty stands in the way of its becoming the prey of the less competent players.

To recur again to the more distinctly romantic side of Schumann, we have in one of his later works a charming illustration in the "Forest Scenes," Op. 82. These nine pieces have names, and while in no sense descriptive music, the names are of use in suggesting a point of view. For example, to mention only the more successful ones, the first is called "Entrance" where everything is shadowy, and vague; bright touches of light are seen where the sunbeams penetrate the shade, struggling with the indistinct darkness of the deeper shades. Here and there a bit of melody comes out; but as a whole there is no sustained melody. This little piece occupies two pages, and while small in form is a poem of rare beauty. Less immediately intelligible as to title is the one named "Bird as Prophet," but in it the notes of a song-bird are plainly to be perceived, alongside with the usual lovely treatment which Schumann gives a beautiful idea. Here again we have a piece resting upon a certain pianoforte effect, the pedal and a *leggiero* arpeggio forming the material ingredients of the peculiar charm of the piece. As to form, Schumann here again introduces a middle piece, of the nature of digression. It is a bit of melody occupying only six measures, but it serves to relieve the attention. Later comes "The Wayside Inn" in which the action of musical ideas as such furnishes the chief part of the motive power in developing the piece. Here again the form is less regular, and the leading ideas are treated in a variety of ways, and taken through the usual manicolored harmonic treatment; the whole being a brief but delightful poem. Of similar character is the "Hunting Song." Here the leading motive is more commonplace, but as Schumann treats it the commonplace entirely disappears. It is a bounding and vigorous movement. The middle part of this again is elusive to a degree. The left hand crossing over the right has a note falling upon the third part of the compound unit of the measure, in a style more like that of the similar movement in the second part of Beethoven's sonata Op. 110, than anything else before it. In order to play this of Schumann's one has to have a delicate sense of rhythm as well as light fingers. Here again the contrast between the main movement and this digression is very happy. The main movement is in a very strong rhythm, where

the wayfaring man, though a fool, could not possibly miss the accent. In the middle part the accent disappears, and the elusive rhythm would be unintelligible but for the persisting impression of the very strong measure form developed in the principal part, preceding and following. Best of all, to my liking, is the last piece of all, "Homeward," which is a song without words, where a melody rests upon a triplet accompaniment. This however is far from abiding by a first intention of any kind, for it changes often to a division of twos, against the triplet, and the melodic idea transfers itself to the middle parts, answers itself in different registers, after the manner of Schumann ideas when they are fully possessed. Indeed this and all of Schumann's pieces are peculiar as to their rhythmic construction. His sense of rhythm was very strong. In the allegro movements the accent is nearly always vigorous and decided; when it is relieved by off-beats, they are as undecided as the other was vigorous. But it is in changing from one rhythm to another, and in moving the accent a half beat from its true place in the measure, that Schumann reveals the fineness of his perception in this direction. Whenever these things are well done, the result is agreeable and intelligible, but when they are attempted by those whose only idea of rhythm is to count their measures the result often fails.

In this respect Schumann recalls the peculiarities of Greek verse, where all sorts of rhythms relieved each other, yet always according to a plan chosen in advance and consistent with the fundamental idea of the poem. Occasionally he changes his measure without notice. In the beautiful and brilliant pianoforte concerto, the most poetic work in this genre ever written, he does this in the finale, where there are something over a hundred and fifty measures in rhythm of twos in a 3-4 measure. As a matter of fact, this change is a case of bad spelling on Schumann's part. For this new rhythm arises through augmenting the leading motive, making half notes in place of quarters, and if the measure through this part had been changed to 3-2 it would have been entirely correct.

My limits do not permit me to linger upon the many other poetic works of this great original writer, and therefore I am compelled to pass over the pianoforte sonatas, which I have learned to like after having treated them somewhat disrespectfully for many years because they were unlike the sonatas of Beethoven. The sonatas in F sharp and in G minor are both

very strong works, and that in F minor is like a symphony, and sooner or later will find interpreters and hearers. But there are two works of Schumann which on no account ought to be passed in silence. They are the Etudes Symphoniques and the great Phantasie in C, op. 17.

The "Etudes Symphoniques," or Symphonic Studies, were perhaps so named from having been written as a sort of experiment in treating a theme in a variety of manner, upon a large scale, unhampered by any considerations of convention or mechanical difficulty. The form of the work is that of an air and nine variations, followed by a finale, which is an independently developed rondo. I do not know of any similar number of pages where there is so much beautiful music, or so enormous a variety of piano-playing, as in this work. The theme itself is broad and noble. It moves in quarters at the rate of 54 of the metronome. It ends with an evasive cadence. The variations which follow are variations merely in name. The theme is never treated and in some of the pieces is merely suggested in fragments. But it is as if a new world opened at each change of movement. The first begins low in the bass, with one of those leading motives of Schumann, which cannot be treated otherwise than by canonic imitation. After a few imitations of this theme, staccato and pianissimo, a few notes of the melody appear in the very middle of the tone fabric, only to disappear as instantly in the carrying out of the idea upon which this particular movement is founded. There is only a page of this variation, but it is like a volume. The second variation does indeed possess the original theme, nearly in its entirety ; but Schumann takes it for a *cantus fermus*, and puts it in the bass, where it is overlooked by many hearers, through the strength and tremendous vitality of the accessory ideas working above it, one of which is itself an entirely new and lovely melody. In this variation the piano playing rises to a high pitch of virtuosity and artistic intelligence. It is a gem of high rank. The third variation is no variation at all. The original key of C sharp minor is indeed adhered to, but there is a new melody in the tenor, and the right hand tries an entirely new effect, skipping up and down an arpeggio figure after the manner of Paganini's rebounding bow. The effect is charming and taking when well done. It is merely a lovely idea and a new technic—all in a single bit. Later there is a variation where the two hands have the chords of the theme in canon form, half

a measure apart. This is a tremendously difficult thing to do in the bold and uncalculating style which the musical idea demands. The player has to have his two hands thoroughly independent of each other. Directly opposed to this in style is the next following variation, where there is a delightful lightness of octave work and a charming imitative movement between bass and treble. Not to pass through this entire work, mention may be made of the last variation where the Schumann mysticism comes to expression. The theme now forsakes the key of C sharp minor and goes to G sharp minor. There is an accompaniment in the bass with a false note, played very fast and very soft. The background therefore is indistinct harmonically, and upon it the theme comes softly, like a nocturne, and later in canon, a very difficult form in this instance, but a charming and very poetic effect. Moreover this variation has its office in preparing for the brilliant finale in D flat major, which concludes the work.

The great Phantasie in C is even more remarkable, and perhaps more difficult from a technical standpoint. It has for motto a verse of a German poet, which has been translated thus :

"Through all earth's varied numbers
There sounds one tender tone;
It sounds, yet e'er appealeth
To kindred hearts alone."

The fantasie is at once a brilliant pianoforte piece and a tone-poem of the first rank. The second movement is a march movement, of singular force and virility. But even in this there is a middle piece where "the tender tone" comes to expression. Then in the slow movement of the fantasie there is the tender voice more and more revealing itself.

One of the most remarkable traits of Schumann, considering his intense originality and the novelty and immense difficulty of many of the forms which he created, is the fact of his having illustrated so much of his higher nature in little pieces which fall within the technical resources of players of very moderate attainments. The list of his works affords enough examples of this kind to make a volume. Two very striking sets of pieces in particular stand out pre-eminent, not alone as illustrating this sympathy with life in its state of abounding buoyancy, but also above any similar undertaking by any other composer, in the range covered, the vitality of the tone-poetry here brought to simple expression, and in sympathy with child life and moods.

The first of these is the "Kinderscenen," or "Scenes from Childhood," written in 1838. Here we have thirteen little pieces bearing such titles as the following: "From strange Lands and People;" "A Curious Story;" "Playing Tag;" "The Grieving Child;" "Happy Enough;" "A Weighty History;" "Dreams" (the famous and world favorite "*Traumerei*"); "By the Fireside;" "The Hobby Horse;" "Almost too Serious;" "Frightening" (as when one tells a child a ghost story); "Child falling Asleep;" "The Poet speaks." All these pieces are exactly correspondent to the titles, and no better study in musical expression, or introduction to the art of hearing music sympathetically, could he had than these pieces, each heard several times in connection with the titles. "The Poet speaks" is more serious, and as Brendel says he seems to say: "Why may we not once more return to this pure and beautiful world of childhood?"

Ten years later, in 1848, Schumann wrote a still longer set of children's pieces. These are indeed pieces for children, since in point of technical difficulty for the player they begin as low as the second grade and scarcely rise above the fourth in the most difficult. There are forty-three of these pieces, and our limits scarcely permit giving the titles in full. Among them are such as these: Beginning very easily we have "Melody," "Soldier's March," "Little Humming Song," a "Chorale," "A Little Piece" all of which are within the second grade. We now go up a step, "The Poor Orphan Child," "Little Hunting Song," "The Wild Rider," "A Popular Song" (which however is one of those old minor chansons so loved by the Germans, and by no means what is called a popular song in America); and "The Happy Peasant Returning from Toil." This is rather a long title for so simple and taking a bit of music. But the value of the title in explaining the piece to a child, and in leading him to a right conception of it, is worth a volume of comment. Slightly more difficult again, is the "Sicilian," and much more difficult is "Santa Claus," which is thoroughly Schumannesque.

From this point the pieces are more poetic and appeal to a more mature faculty, both technical and appreciative. "May, dearest May, soon will thou come again," is one, and still better is the "Spring Song," which is a veritable gem. This is a true song, music which is thoroughly catholic. It has been translated for the grand organ, and would make a delicious or-

chestral piece, were it not so short. In this we find the Schumann peculiarity of free rhythms, the characteristic movement being marked 6-8, while the leading measure of the principal subject is really in 3-4. There is some delightful imitative work in the middle part, where discrimination and a fine sense of melodic values are indispensable to the player.

Nor do these sets exhaust the Schumann fancy in forms adapted for or suggestive of child life. There are three or four other sets—but they are less good. I know of no other great composer who has done anything of this kind save the ever genial Mendelssohn—who has covered a narrower range.

Not the least of the Schumann merits as pianoforte writer are those connected with and growing out of his technical treatment of the instrument. In this department he introduced or brought to perfection innovations of the most important and far-reaching description. These had reference to the two strategic points of piano playing, the degrees of force in the touch, and the treatment of the dampers by means of the pedal. Discriminative touch he brought to a perfection unknown before his time, and not understood in conservatories for many years after his death. This was not alone a development of finger power and delicacy, but still more a free movement of the hands and arms, coupled with more or less of what has been called by Dr. Mason the " elastic " touch, namely, the finger and hand staccato combined. This is illustrated in the *Nachtstucke* in F in a high degree, but it finds application in many other places in his works. Nearly allied to this is the form of bounding vitality of finger, hand and arm combined, which is employed in bringing to expression the first Kreisleriana. Again in the second subject of this same piece is found another of his peculiarities, the " suggestive touch " as one might call it, where a melody is more hinted at than actually brought to outward expression. The combination of different touches is rarely carried to a greater point than by Schumann in the first intermezzo of the second Kreisleriana, where there is strong phrasing of melody tones, a staccato counterpoint in sixteenths, with full chords now and then suggested. The second Intermezzo of this same movement is not so new, though the result is distinctly so. The running arpeggios of 16ths with the strong melodic phrase, brought out by means of accents and the pedal, are not essentially different in principle from similar things in the works of Thalberg, who

had introduced the art of playing a melody in the middle of the piano with a running accompaniment of arpeggio figures, about eight or ten years earlier than Schumann wrote this number. But it is not necessary to say that the Thalberg devices fall far short of those of Schumann in musical quality and delicacy, as well as in strength of imagination.

Perhaps the most remarkable of all his innovations was in regard to the total amount of force employed in the playing. The works indicate everywhere the necessity for deep and full touches. It is evident that the bounding and resolute character of his ideas suggested the employment of the utmost force of which the pianoforte is capable. Indeed the indication "With utmost power" is met with more than once, and this not for a single tone or chord, but for entire pages. The last Kreisleriana is a case in point where it is used for climax after considerable development of a less aggressive character.

The pedal he put in the place of highest honor among the pianist's means of expression. Everything points to his having explored its possibilities thoroughly, so much so as to be entirely incapable of indicating the precise manner of its use for bringing out his ideas. He almost invariably marks at the beginning of his pieces "ped" once and no more, intending the player to go on using it whenever and wherever the musical idea will be bettered by it. The pedal is as indispensable to his piano playing as a bridle to comfortably riding a horse. There is never a measure in which it does not somewhere occur, and as a rule it occurs many times. Brendel speaks of his being in the habit of using the pedal to excess. His playing sounded confused to ears attuned to the strict and meagre pianoforte writing of John Sebastian Bach and Mozart, or even of Mendelssohn, who often dispensed with the pedal entirely, his scherzos as a rule not admitting its aid. But Schumann never writes so fast a movement that the pedal, if judiciously used, will not improve its musical quality. He rarely used it in the elementary way of Thalberg, for permitting a melodic tone to continue after the finger was removed from the key; but almost always in its nobler purpose, for strengthening and enriching the tone of the instrument through sympathetic resonance. Indeed he seems to have gone farther than any of his contemporaries or immediate followers, and found out for himself the important principle upon which the concert player so often builds great effects, namely, that the

dissonant and unrelated tones kill each other in a large hall, and only the related tones remain. This is laid down by Hans Schmidt, in his work upon pedal, being the first formal statement of a principle which underlies very much pedal marking of Liszt cadenzas and sensational passages. But here again Schumann is entitled to the honor of having first employed the pedal in this manner for purely musical and unsensational ends.

Whatever we are to conclude concerning the disputed point, lately raised, as to whether the fingers are able to communicate to the tones through the hammer of the pianoforte any other differences of quality than those appertaining to degrees of force, Schumann apparently thought otherwise for there is no writer who requires so much of the player, not alone in force and in delicacy, but in all sorts of refinements and niceties of touch ; and it may be added, there are no other pianoforte works which so well repay distinctions of this kind, carried out upon the best instruments, for then effects continually reveal themselves unknown to other writers.

Moreover, the justice of Schumann's knowledge of the pianoforte as such is shown best of all in the relation of his works to vibratory excellence in the instrument. No other writer expects so much from the piano. Many and many a Liszt work can be effectively played upon a pianoforte so thin in tone as to be totally incapable of such a pianoforte symphony as Schumann's great Phantasie in C. At this point Schumann upon the pianoforte ranks with Berlioz upon the orchestra. Whatever combination of instruments and whatever proportions Berlioz may have indicated, experience shows that these combinations and proportions produce novel and significant effects. So also it is with Schumann. Given the very best player, and the most perfect pianoforte. and the poetry and beauty of Schumann's thought come out into stronger and more attractive light. This of course is also true of all the other pianoforte geniuses, especially true of Chopin who opened a new world as truly as Schumann. Nevertheless Schumann expects more of the pianoforte than does Chopin, and gives nobler things to say, and in greater variety.

When Dr. Mason told me twenty-five years ago, that one needed to know Schumann in order to understand the later Beethoven, I was surprised, but not skeptical—for I had already found there many things which appeared to me like riddles.

Accordingly the first things which he assigned to me were the 7th Novellette and the Romance in F sharp. These indeed opened to me a new world and from them I went on to a general Schumann study, taking up next the Op. 12, "Fancy Pieces," and so on. After some months of this new experience I found first that everything in music had become more interesting, and fuller of life. Thematic work took on new charms, and best of all my touch improved very much, and the playing began to be more expressive, and of wider range. So immediately I began to apply the same to my pupils, and in them I found the same excellencies to follow this study of Schumann. After about twenty-four years use of Schumann in teaching I have learned that there is no other composer better from a formative standpoint than this one. There is no one whose works are fresher and keep fresher than his. And he must share with Bach the honor of being the composer who awakens musical feeling and inner musical life by the serious study of even a few of his pieces.

Thus in Schumann we are brought face to face with "nature," as those say who write about painting and the arts of design ; in the sense that Schumann's brightness and fertility of fancy, and the depth of his nature, and especially of his musical nature, are such that in him we find the most direct and the most many-sided expressions of genial moods. He appeals to those only who have in them an element of spontaneity and sincerity ; while to the insincere and exacting his works are repugnant, to such a degree that these persons are rarely able to acquire the art of playing his works even passably. The late Dr. Von Buelow was never a decent Schumann player—the precision and martinet-like sides of his personality finding the free and dreamy Schumann repugnant and incapable of reduction to exact precept. Also the technical had something to do with this failing, Buelow being a precise player rather than a sympathetic one—qualities which pervaded every part of his work, touch, technic, and thought.

But, as already said, to those who feel the pianoforte as a really musical creature, and who possess strong and abounding vitality and sympathy, Schumann has only to be known to be appreciated. While he has the depth of Robert Browning, he has it in a universal aspect which is far more appealing to the

wide circles of the world. His place in musical art is therefore one of the highest ; while as a pianoforte composer his position is unique. He is, as said at the beginning, "the Poet of the Pianoforte."

CHAPTER TWELFTH.

WAGNER AND THE MUSIC OF THE FUTURE.

Unquestionably Wagner was a distinguished personality and a genius. Only such gifts are able to seize and fasten the attention of mankind upon any such large scale. He was musician, poet and dramatist. His work was a composite of all three. When inspected by master musicians it reveals great mastery along with distinguished limitations. The same is to be said of his poetry when examined by poets, and his drama when tested by accepted principles of dramatic construction. Nevertheless, while these limitations exist, he is a master who has certainly taught the musicians and the dramatists, or if not the latter at least the stage manager, many brilliant lessons. As a personality Wagner was gifted with immense intellect and great passion ; he was rather deficient in naïvete and bonhommie. He took himself very very seriously. Praeger relates (I know it is fashion just now to deny that Praeger ever told the truth, but I do not see how he could have uniformly avoided it) that once at Lucerne when Wagner had left the room, the first Mrs. Wagner in a moment of confidence asked, " Tell me, quite confidentially, is Richard such a *very great* genius ?"

No man since Schumann has influenced musical thought more. Most Wagnerians would say that Wagner has pleased and influenced musical thought more than Schumann ; but this is by no means certain. Schumann argued nothing. He simply practiced. He did not even claim that his way was the only right way, a better way, or even a good way. He simply executed and left the result to time. The result is that while as a composer of music to words he effected a closer correspondence between the poetry and the music than any other ever has, he did this without attempting to revolutionize the ordinary currents of musical practice, and without getting out of touch with the older musical practice or the ears of his generation. For while Schumann's instrumental music, particularly that for piano, in

which he was most spontaneous, had to wait about a generation for capable players, his songs and some of his chamber music made a very satisfactory impression in his own day. He himself writes of the performance of his first symphony at the Gewandhaus that he "doubted whether since Beethoven any symphony had ever been better received at first hearing."

All of Wagner's music is monotonous. This arises from the method of construction, which is thematic and never lyric. It also arises from the habit of continuing to employ the same motives over and over again, not alone through the entire four hours of a long opera but even through several of a series, as in the Ring. Certain good results follow his use of leading motives, which perhaps could not be obtained in any other way. But monotony follows with equal certainty. Everywhere we find intellect and passion combined. It is a steady succession of grim earnestness. At times these qualities are well placed, as in the "Götterdaemmerung" where the situation may be said to require this kind of treatment and not to admit of any other. But even in the most pleasing of all his later works, and the one in which he will perhaps be longest remembered, "The Mastersingers," there is a distinct impression of monotony. It seems a shame to say it, when the work is so elevated in the tone of its music and so beautifully done. It also has more humor than any of his other works. But as a whole there is a sameness in it which is not to be concealed. This quality is due to the uniform style of thematic development, and to his very frequent returns to the same motives. In the Prelude you have certain motives, that of the mastersingers, the St. John's day motive, the prize song and a few others. All along through the work these recur again and again. Not content with this, the prize song itself is repeated seven times or more, at intervals through about two hours. The result is that while the work is remarkably beautiful and consistent, and far more genial than any other of his, it is nevertheless monotonous, and this in spite of the scenic opportunities and the dramatic construction, which are better than in any other of his works.

In the "Götterdaemmerung" this monotony becomes excessive, and while it is a very great master work and a thousand times worth hearing, it is nevertheless a dose; something which one is glad to have heard, rather than something which one enjoys in the hearing. Passing this work by, as the necessary

conclusion of the vast story which Wagner had undertaken in the four operas of the Ring, we find in "Parsifal" equal monotony. Here there seems to have been some kind of an attempt at relief, the result of which is more an impression of fragmentariness than contrast. In "Parsifal" the music goes on the installment plan, where different persons come in with their installments one after another. This, which might answer for a description of the older operatic practice, is different in Wagner, for no one of them pays a full installment, but only half, a section being about as far as anybody goes with a single idea. This effect is to be distinctly realized in the overture, which is the least satisfactory of all the Wagnerian overtures. Every time I hear it this impression deepens, although the work, while bearing upon the theological side, contains many beauties.

Nor is it an answer to these accusations of limitations to say that other composers have other and even greater limitations. I admit. But Wagner's theory had no limitation, and he is to be judged by what he accomplished in the light of his own theories. I cheerfully admit that Rossini, for instance, had limitations. He had a mighty gift for simple melody, and unlimited talent for trimming it with coloratúre. He had not seriousness and but little passion. Hence his music is always upon the surface, and in the most critical moments it remains surface music. He had a few properties, especially the crescendo, working up through a page or two of score and then subsiding. What was my surprise to recognize this in Beethoven's "Fidelio," when last I heard it. I have no doubt Beethoven put it in for the sake of showing that Rossini had no valid patent upon this resource for simulating dramatic involution. I admit that even Weber sounds very thin after Wagner; and Meyerbeer sounds absolutely theatrical, garish and artificial. Weber made some splendid suggestions. In the Wolf's glen scene of "Der Freyschuetz" there is the foundation of much which meets us in Wagner fully grown. But it sounds child-like after Wagner. This, however, is partially the effect of the Wagnerian sonority in deadening our ears, and in accustoming us to the fullest Weber sonority for average moments, leaving no place for the Weber effects when something extraordinary is meant.

It is a curious fact here that the folks songs of Weber, when well done, do not sound particularly tame. We receive them and enjoy them. The "*leise, leise*" air, and the choruses in

"Freyschuetz" are to be taken lightly to be sure, but not with contempt. It is only when Weber attempts effects where the Wagnerian thematic method is needed, that we listen to his work with somewhat of cynicism. He had a good idea, but his colors are faded.

To quote the most inherent of Wagner's operas, (if a term may be coined) "Tristan and Isolde" represents Wagner's mind and soul at its best and in its most naive state. Here for four hours we have a grand river of orchestration, developed out of a very limited number of primary germs, but put together with a richness, fullness and mighty primeval surging of flow, the like of which we will look for in vain elsewhere. It deals with human passion. It is not the ideal and imaginative soul-love of Fidelio, but the simple primeval affinity of two opposite poles of sex, both individuals capable of intellect enough to bring their deep and overmastering passion to expression. There is not an element of the ideal in it. What the story spares us the music suggests; suggests? Nay, tells outright. It is a work before which the more it is understood the more innocence blushes. Whereas in "Fidelio" the opposite is the case.

I do not mention these qualities for the sake of pouring contempt or contumely upon Wagner's work. The drama has the right to portray anything whatever which sinks and swells in the human spirit. But the selection of these elements for representation defines the status of the composer; or, at least, defines his own judgment of the province in which his work is most complete. Moreover, these same elements come to expression over and over again in the other works of Wagner, and in fact form the staple of the "Valkyrie" and "Siegfried," not to mention one of the first works, "Tannhaeuser," where the Venusberg episode cuts a very important figure.

In "Lohengrin" we have a mythical story, to be sure, but one of great beauty and nobility. From a spectacular point of view, besides the purely poetic, it offers great opportunities, and if only it had a little lightening up it would be a most fascinating opera. As it is, only the very first qualities in a tenor and soprano are able to save almost an entire act of this work from absolute tedium. Lohengrin is too churchy, and everything is too serious. If music is an emotional expression, this very circumstance necessitates that contrast should be considered, for emotion long continued in a single plane results in stupor or in-

sanity, according as the brain is able to respond to the demands upon it.

These qualities in Wagner I believe are to be felt by every hearer, and will be perceived more plainly the more one hears his work. I can well understand that these great roles of his fascinate artists, and that they believe they find in them great opportunities. And so they do. It is not the question whether Wagner is great ; of course he was. The question is whether his method is likely to remain a finality, and the music-drama of the future be constructed musically along the Wagner lines. My own judgment is that it will not. Wagner certainly discovered a more powerful instrumentality for working up a climax and for expressing deep and overmastering passion than the operatic composer ever before had placed at his disposal. He failed, however, when it was needed to afford a rest between these claims and divert attention to the end that the next climax when it came might be even mightier.

There is another point in which the Wagnerian opera falls short of the ideal ; I refer to the relative unimportance of the singer. Everything which Wagner had to say he said in the orchestra. The singer is merely a somewhat animated lay figure, going through the motions and perhaps the emotions also, shouting his vocal part with all his might in the effort to cut a figure as singer no less than as visible representative and vicarious posturer for the dramatic movement. This statement is purposely a little exaggerated, but the fact remains that in a whole half hour of the Wagnerian drama the singer is without a single truly vocal opportunity, his song being accompanied and overwhelmed by orchestration so rich, so complete, and so intelligent, that it ceases to be accompaniment and becomes the whole thing. The singer is there merely for the eye. Occasionally we hear a word, when the voice is well pitched and the players held in. It was merciful of Wagner to put the orchestra below the deck, at Bayreuth, where at least the hard work is concealed and the volume of sound mitigated. But even there the place of the singer is entirely different from what it is in any Italian opera.

I had the curiosity to put this question to Walter Damrosch. For it is one of my favorite ideas that the men who do things are in better position to know things than those who merely explain how they think things ought to be done. It is a little on the line of the old saying, " If ye do my will ye shall

know of the doctrine." When I asked him whether he thought the composer of the future would take the Wagnerian course in the points mentioned above, he answered first : " I cannot tell that ; if I knew it I would do the same thing in my new opera." Then after a minute he went on : " No, in one point I think Wagner was wrong. The singer is too little considered. In opera whatever the singer says is inherently more important than anything that the orchestra can say. What the singer utters arrests the ear at once, fastens the attention, and, while the orchestra may be playing in the most serious and elevated manner, the melody of the singer necessarily is the element which the hearer strives to make out. And he does this not altogether by force of habit, based upon hearing the old operas, but by the unconscious operation of a principle deep seated in human nature. I think Wagner overlooked this fact ; and that the omission constitutes a weakness in his work, which later composers will find ways of avoiding."

This expression of the capable young conductor, who is also a practical composer, puts in a nutshell the situation of the singer in the Wagnerian opera. And the secondary position of the singer is true even in spite of the cleverness with which Wagner found means of bringing out the weaker instruments in his richest scores. Just think for a minute of the art which is concealed on almost every page. In one of the richest scores the oboe happens to have the melody for a measure or so and behold you hear it and follow it, although the sonority does not seem to have been greatly reduced in order that you may be able to do this.

Moreover, I recognize also that Wagner was under a peculiar difficulty in the points I am mentioning. The moments when the singer is buried under a flood of orchestration are those of the greatest passion. And the question he had to meet (and found himself unable to fully meet) was how to produce the effect of wild and surging passion without this overwhelming sonority. The singer does his best. If of powerful physique and great emotional abandon, he shouts to the limits of his powers and swims in the flood, his voice bobbing up and down, now audible, now entirely submerged. Still you see the singer, you may count the bursting veins, and you know by the evidence of exertion that he is doing his best. Perhaps the amiable notice said to have been posted in a Western church, " Do not shoot

the organist, he is doing his best," will some day be needed for the Wagnerian singer, when some cowboy hearer resents the fact that his three dollar seat fails to bring him the coveted "vocal treat."

Pleasantry aside, the comparatively subordinate position of the Wagnerian singer is unquestionable, and the falsity of that position is also apparent when we take into account the nature of the opera, the vitality of the song tone and its power over the heart as compared with any kind of instrumental tone.

The other element of question, whether the really lyric type of melody is gone from opera, is also vital. There is a very wide range of type from the pure folks lyric of Weber to the melodious arioso of Schumann (who after all wrote this sort of thing better than any other), and it would seem as if it might be possible for the composer of the future to lighten up his work by occasional moments of purely lyric singing. Think what it would be to have in "Lohengrin" for instance, one such delightful type of melody as Schumann's "Moonlight" or even the "He the Noblest." Even the pure folk song of Schubert might find place, one would think. Where would be the harm of a moment like that in "Cymbeline" with "Hark, hark, the lark at Heaven's gate sings," set to melody like that of Schubert? Would a moment of this kind destroy dramatic illusion? Surely not. As Bunthorn says, "Life is made up of interruptions," and such as these, while momentarily arresting the action, nevertheless would also rest the ear and afford still better ground for building a stronger climax later.

Besides, we come back again to a question of the appropriate and the becoming. What *is* the beautiful? Certainly not wholly the violent, the extreme, the abnormal. It may even happen that the composer of the future will not confine himself to myths and stories of primeval fancy. These while interesting are nevertheless but the crude attempts of minds unpracticed in the ideal. There is a long way open to the soaring fancy of the poet, and when he forsakes such dark stories as those of the "Ring" he does not necessarily throw himself into the opposite, and content himself with the absinthe-inspired languors and contradictions of the modern French school. Here again there is room for a higher grade of German sentiment and poetry. There is room for English sentiment. And while in music love can not be entirely absent without depriving it of aesthetic tonality,

love may have somewhere its moments of trust, aspiration and celestial delight without giving itself up to delirious passion. May it not ? I ask this question modestly, since the majority seems to be so clearly against me.

To go back and put melody into opera again will not necessarily be to return to the melodic potpourris of the Rossini or early Verdi operas. I admit that even in Beethoven's "Fidelio" the action is habitually arrested. In fact except in the dungeon scene there is very little dramatic movement in the whole work. But it is not necessary for the composer of the future to write symphony as accompaniment, for this is nearly what Beethoven did in his work. The music is delightful, but it is not dramatic except in the dungeon. There it at least comes to the very heart of the dramatic moment. I suppose therefore that it will come back to finding a capable librettist, who will plan a drama and work it out in a spirit practicable along these lines of musical compromise, the driving moments being intercalated with plausible interruptions enough to afford place for these restful songs.

That the question is too deep for us, is not a valid reason for attempting to discuss it. Enough for us that the Wagnerian opera, after a generation (nay almost two generations) of experience, is seen to lie under certain reservations. To form for ourselves a distinct idea of the nature and gravity of these reservations, is also something. There is yet another reason for trying to solve this problem. It is the growing scarcity of singers, and their short lives. Wagnerian singing is dreadfully destructive to the voice. Not so much because the vocal parts are badly placed for the voice, as by reason of the emotional strain, and the fact that any singer with nerve enough not to get excited in these terribly exciting dramas would necessarily be made of wood, and therefore unfit for the roles. The singer *must* shout and must go with the passion of the scene. And as soon as she does, there goes the voice, not in twenty of thirty years, as used to be the case with Rossini singing, but in five or ten years at farthest. It is too expensive.

For these considerations no less than for the general considerations of vocal and personal suitability, I think the composer of the future will find ways of employing the Wagnerian resources of thematic development and orchestral coloring in the serious parts of his musical drama ; and at the same time

will realize that any color is more effective through contrast and repose. He will therefore find ways of lightening the musical discourse and of giving its moments of repose and of pleasure without relying for these entirely upon the eye, as Wagner mostly does. And I believe that a dramatic work created along lines of this sort, by true genius, might be made more beautiful and also more impressive and enjoyable than anything of Wagner's.

CHAPTER THIRTEENTH.

JOHANNES BRAHMS.*

There is a very old saying that "the kingdom of heaven cometh not with observation." Something of this kind occurs to one who happens to remember how Johannes Brahms made his first appearance in the world of music. It was the violinist Remenyi who discovered him. Sometime in 1852 Remenyi appeared at Weimar, bringing to Liszt a young man about eighteen years old, whom he introduced as a coming genius. He was a meagre youth in physique, and not well furnished as to his outer man ; but for credentials he had his first trio in B flat, which Liszt proceeded to play and admire. That fascinating master, then about forty-two years of age, was of all great musicians the one the best and most pleasing for a young aspirant to encounter. Especially if his work gave promise of absolute novelty, or of rare power in any direction. Liszt by the unerring light of genius discerned the divine spark, and just where ordinary criticism breaks down (namely, in the really new, and therefore the unascertained and the uncatalogued) Liszt came out strongest. The young man's trio made an impression. Then happened the one unfortunate incident of the interview—and nobody can tell whether it happened for better or for worse. It was a very hot day, and now late in the afternoon. Remenyi and Brahms had travelled all night, and in the comfortless German third class carriages. They had eaten little.

Liszt was pleased with the trio, and by way of return favor he offered to play to Brahms his new sonata for pianoforte, then just written, and played as a great favor to the most advanced and appreciative only. So the young Brahms seated himself to listen. It was a long sonata and like all of Liszt's works not well joined together in its development. Brahms found himself dreadfully sleepy. He made manful efforts to keep awake, squirmed in his chair, and for a moment seemed to succeed ; but fate was too much for him. Nature asserted itself and he

* This was written before Brahms' death, which occurred April 3, 1897.

dozed off completely. Just then at a particularly tender passage Liszt glanced around to see how his young friend was taking it—and made the discovery. He said nothing, completed the sonata, got up and closed the piano. And Remenyi whispered aside to Brahms : "You might as well pack your things and go ; you have done it." So they went.

But the unfortunate incident did not hinder Liszt watching the future career of Brahms with interest ; the coterie at Weimar immediately began to play the works of Brahms, and to talk about him as the coming genius. This, it will be remembered was before Schumann had emerged from the obscurity of contemporaneous composers. Schumann also reviewed a work of Brahms in the *Neu Zeitschrift* in 1853, and when Dr. Mason came back to America he brought with him some of the compositions of Brahms, and it was with the Brahms trio that he opened his famous series of chamber concerts in New York, in 1857, Theodore Thomas being first violin. Brahms was a fixed feature of almost every successive year during the twelve that this remarkable series of concerts lasted.

Brahms came of a musical stock. His father was contra-bassist at Hamburgh, and it was from him that the boy received his first instruction. When he was about twenty, he was appointed director at Detmold, and there he remained until 1862, when he removed to Vienna, in which city he has lived most of the time since.

It has been very unfortunate for the reputation of Johannes Brahms, that some one told a reporter that his music was hard to understand. This unproductive bit of information, which probably first saw the light somewhere along in the fifties, has gone thundering down the ages ever since whenever anything of Brahms has appeared upon a concert program. I credit the reporter with one item of progress. He has discovered that the "Hungarian Dances," as instrumented by Brahms, are not hard to understand. Why it should not also have occurred to him that the master hand capable of instrumenting a pleasing and piquant score like that of the Hungarian Dances should not happen upon more of the same sort when engaged in putting his own newest and best ideas into instrumental dress, is one of those mysteries which a non-journalist cannot understand.

Brahms' music *is* hard to understand. All new music is hard to understand, in just the proportion that it is new. If

Beethoven's fifth symphony were to be brought forward to-day as a new composition, credited to some young composer, it is altogether likely that it would seem stale—simply from the fact of its progressions having been so much used by the smaller composers since. But when a new composer comes forward with music which shows insight and advance—*new* ideas, new effects, depth and seriousness, this is always hard to realize at first. And for ordinary musicians and critics none the less than for the laity. Indeed harder for them than for the laity. For when a work has real novelty in it, it always shows moments of the blest and intelligible (as Carlyle said of the talk of Coleridge) and the layman, not being preoccupied with his theories, notices these passages and enjoys them. It may be Greek to him between times, but when he strikes a pleasing moment he is not above recognizing it. But the musician having commenced his musical life with a course of sonatinas, and progressed slowly through interminable successions of Haydn and Mozart, with a multitude of thing by Dussek and the other philistines on the side, finds one after another of his most precious prejudices violated and overthrown by the new-comer. He is disturbed, distracted, disgusted. Even the moment of sweetness and light, which he might enjoy, is gone before he has ceased to fear that it will too soon give place to some other soul-racking novelty. Just as there are college presidents who in moments of confidence will admit that they do not enjoy Browning, so there are hosts of practical musicians of no small reputation who do not enjoy Brahms. They did not enjoy Schumann when he was new. They did not regard the young Beethoven with his heroic symphony as likely ever to reach the clearness of form of Haydn or the delicious sweetness of Mozart. And it did not occur to them that the new man might have something to offer better than either.

Brahms is generally credited with having upheld the traditions of classical form—whatever this may mean. He has steadily protested against the modern tendency towards the high strung and the over sonorous—and this quite as vigorously at the very moment when his own latest scores has offered numerous examples of elaboration as trying to the unaccustomed as any of the over-sonorities of Wagner and Tschaikowsky. He has drawn a line ; but it has been at a very advanced point, and

in a different place. All the same, Brahms is distinctly the child of the later part of the nineteenth century.

Johannes Brahms is unquestionably the greatest master of extended musical composition since Beethoven. Schumann, himself both musician and a poet, is a child beside Brahms in mastery of the art of developing a musical idea. Whether we take it in harmony, rhythm, form, or in orchestral elaboration, Brahms is a master of first rank—he *is* the first rank, and there are few in the ranks immediately below him. This already showed in his earliest published works. His first trio is vigorous, original, and highly elaborate. It is also poetic—but it took time to find this out.

Brahms and Wagner have something in common. Both had an intense confidence in the ideal. What they felt and what they heard in their musical fantasy they believed that the world would sometime be glad to hear with them. Wagner judged his generation more accurately than Brahms judged his. But Wagner had an advantage. He worked in the external and showy field of the drama. Building upon myths which appealed to the German heart, he was able to live until the nation had adopted his works as part of that rich and manysided product of the nineteenth century German mind. He not only acquired a place, he acquired *the* place, and everybody else holds position somewhat by sufferance. What Wagner had done in novel musical ways, for illustrating extraordinary emotional states, the action made immediately intelligible, and after a few years of the usual discussion (in which Wagner himself took part with no uncertain hand or fictitious modesty) the new methods commended themselves, and younger composers avail themselves of these rare sonorities for lighter and less significant occasions. But Brahms had no such advantage. He has from the first addressed himself to the realm of pure music. The ideal in tones ; the highest, most lofty, the purest, and most poetic. This is the direction of Brahms' thought and aspiration. He does not seek to make an external impression. When one listens to the best symphonies of Beethoven, one thinks of the music and goes with the master, instead of reasoning of instrumentation, and voice carrying.

Is it musical ?

Is it significant ?

Does it carry you with it ?

These are the questions, and Brahms has waited until almost the close of a long and active life, in order to receive a valid answer.

In the nature of the case questions of this kind cannot be answered off hand. Even the chamber works had to wait long for frequent performances. They were too difficult for the players, not less than for the hearers and critics. An organization for giving chamber concerts is mortgaged heavily in the direction of the pleasing, for musical influence ceases the moment you get out of touch with your audience. The problem is to get your own way, yet to seem to give them theirs. This is an art and a science.

Brahms' orchestral compositions had a very slow rate of progress. With the one exception of the Hungarian Dances, none of his orchestral writings began to be popular (even in the limited sense in which the term applies to serious art-works of this rank) until very recently. Mr. Thomas played a Brahms symphony in Chicago as long ago as 1874—and the critics came up with the punishment to fit the crime ; it was " difficult to understand," " unclear in form," " deeply subjective "—and the whole stock of verbal counters with which the critic opens the Jack-pots of art, and makes or loses as the gods will. Nevertheless Brahms is getting advertised. No matter how difficult a man may write, the very difficulty of his work will excite the ambition of some virtuoso to master his work, and so he gets a hearing. Unfortunately the hearings are very far apart, and the intelligibility which comes from hearing a thing over often enough to understand it thoroughly, only happens when it has become to some degree unnecessary.

The popular apprehension of the inner attitude of a great genius is all wrong. The public thinks of him as a sort of musical clock in solitary meditation, trying with all his might to strike thirteen every time. Well, why not ? There are clocks which strike all the way up to twenty-four. But this is not on account of self-communing ambition, but on account of original excellence of construction. It strains a clock no more to strike twenty-four than to strike ten—provided only that the machine had been originally constructed with reference to the higher potencies. So it is with great poets and great composers. Browning saw something within the situation, within the scene, which his verse brings out, and it is this inner something which makes

him at times difficult to understand ; and so it is with Brahms. It is the course which his musical thought takes of its own volition, the natural novelties of crystallization in his musical ideas, which makes his music novel to us and, for so many, difficult to understand.

Speaking of the attitude of Brahms, I do not know that I have been more surprised than at reading the account of the Strauss Jubilee. Johann Strauss, the waltz king, author of "Prince Methusalem," "The Poor Jonathan," "The Merry War," and thousands of charming strains which have gladdened all the world, had a jubilee, and all Vienna came to do him honor. This was the jubilee of the very antipodes to Johannes Brahms, and one would have said *a priori* that Brahms would be conspicuous by his absence. But no. It was Brahms that made the speech of congratulation and presented the laurel wreath ; for he honestly owned to loving a Strauss waltz as well as the least of his musical or lay brethren. And on his part Johann Strauss is also a friend and a prodigious admirer of the great Brahms whom he rightly holds for the foremost living composer.

Theodore Thomas says that it is one of the inevitable signs of dilletantism in music to seek to make comparisons. That every artist has his own place and standing which is not to be compared with that of any other to the detriment of either.

And so, if it is not proper for us to compare Brahms with any of the great composers who came to maturity and public acceptance a little before him, we may at least ask whether we ought to think of Brahms as a successor of Beethoven, and the creator of works which are likely to live. As an orchestral composer and a writer of tone-poetry of the highest class, I should say that Brahms is one of the greatest that has yet appeared. He is far more master of musical construction, easier in the ramifications of style, and more fluent, than Schumann, if in orchestration not fully up to the latest advances of Wagner.

Deliberately restraining his scores considerably within the instrumental limits of Wagner, he nevertheless uses material in manners which are quite as modern and advanced. He writes his chords full and organ like, handles his strings, wood-wind and brass like contrasting choirs, with only occasional touches of complete ensemble, and knows better than almost any one else what kind of ideas best suit a particular instrument.

One of the most striking illustrations of this is in the beautiful and immensely difficult pianoforte concerto. In every part one can see that the idea had first been chosen in a form adapted to the peculiar genius of the pianoforte. Then it had been sufficiently transformed for the instruments. Sometimes it had not been changed, and the instruments followed the piano. This is something which Beethoven never attained. In his concertos there is very little which peculiarly suits the pianoforte. In many other concertos there is nothing which exactly suits the orchestra, as for example in the Chopin concerto in E minor. Schumann, again, in his A minor concerto, writes gloriously for the pianoforte, in the principal subjects ; but as the work goes on we discover that the orchestra hampers the pianoforte writing, and at the same time the orchestral writing is equally hampered by the pianoforte. This you see the minute you compare the concerto with the great Phantasie in C, or the Etudes Symphoniques. Everything in the concerto sounds distinctly pianoforte-like, yet rarely with the pianoforte at its best. Brahms on the contrary, while producing in this work an orchestral tone-poem such as might well pass for a symphony (in which position it would be one of the greatest) also writes most charmingly for the pianoforte. While the piano part is full of difficulties, it is nevertheless pianoforte writing, and the peculiar qualities of the instrument are every where taken into account.

It is the same with the violin concerto. Here, of course, there is no inherent contradiction of spirit, as exists between the pianoforte and the orchestra. The violin is indeed the head of the orchestral cohort, and all that the concerto does is to bring it out into even more than its usual prominence. But with what grace and beauty is this accomplished ! And with what consummate skill are sonorous colorings placed as back-grounds where they will serve only to enrich the effect of the solo part and intensify the charm !

Consider again that colossal task, the double concerto for violin, 'cello, and orchestra. It is delightfully conceived, and one has in the single work an entire concert, so rich is it in orchestral effect, delicate poetry of the solo instruments, and most wise and well-considered in the ensemble.

There are two adventitious aids which the reputation of Brahms might now receive, and the regret is that the order in which they are here mentioned is probably inevitable : First

to die, then to be played oftener. Were he to die, the newspapers of all civilized lands would mourn his loss as that of the greatest of living tone-masters—an honor they rarely or never will give him while living, and then but momentarily. To die is the poet's only sufficient advertisement. Alas that it should be so ! Were William Shakespeare now living and bringing out one of his scrap-book tragedies or comedies once a year, the press would treat him with little honor, and probably would pillory him for improper devotion to the scrap-book ideal, in spite of such master inspirations as " To be or not to be," or " The quality of mercy is not strained."

The second adventitious aid to the recognition of Brahms is the real one; it is to have his works played oftener. The world has moved. Our ears have become advanced. We retain and compare musical impressions over a wider range of relationship than was the case a generation ago. Handel is antiquated ; Bach still lives, but we can enjoy his works only as exceptions to our current diet ; Haydn symphonies sound like string quartettes played a trifle large and seasoned with a few notes of trumpets and wood-wind. Mozart in feminine phrase is " too sweet for any use ;" and Mendelssohn has departed to the place where good boys go. We have left to us the over-worked immortal nine of Beethoven (now rather shrunk to about five,) and two of Schubert ; we tolerate Schumann for the sake of his ideas. We hear Tschaikowsky because he is a master in his way. But the greatest of tone-poets now living, and the greatest since Beethoven, appears to be Brahms. What is now wanted is plenty of playing and plenty of hearing and sifting. Truth will prevail.

Assertions of this kind are somewhat uncertain and risky. In every generation there are always poets who write just well enough to leave the average comprehension in a position of doubt. This has been well expressed in the case of Brahms by the musical editor who was requested by a correspondent to give an article upon Brahms. To which the editor, more modest than the generality, and perhaps reprehensibly so, replied that so far as his acquaintance went musicians seemed mostly to be divided into two classes with respect to Brahms : The one thought Brahms too good for them ; the other thought him not good enough. It was evident that both alike failed to compre-

hend the great master, and so the editor waited for a later coming light.

This position is not yet deserted. Nevertheless it is evident upon the face of it that a new composer able at once to gain the attention, and retain it, of all the most advanced artists in the world, is likely later to gain the attention of the ordinary hearers. For we are all of us creatures of our environment ; the genius belongs to his generation like all all the rest of us. He is simply a puppy who gets his eyes open at the seventh or eighth day instead of coming in squarely with the rest of the litter upon the ninth.

Meanwhile the great composer has not been without honor. Ever since his German Requiem, in 1868, he has occupied a peculiarly honorable standing. He was made doctor of philosophy by the university of Cambridge in England in 1877, and in 1881 the university at Jena repeated the honor. In 1886 he was made Knight of the Order of Merit by the king of Prussia. These tokens count for something, inasmuch as the character of Brahms utterly precludes the idea of his having directly or indirectly sought after them.

It is not the purpose in this article to write exhaustively upon Brahms. There are several provinces of his work which require an article each. Such are his songs, his chamber works, and his compositions for pianoforte. In the latter province it may be noticed that while in point of technic more advanced than any other writer, his works as yet have not begun to be played, except at rare intervals and by the most pronounced virtuosi. Rosenthal plays the variations upon a theme of Handel—a work which in musical handling as far surpasses the technic of Schumann's Etudes Symphoniques as it falls short of that work in genial and manysided freshness of imagination. Yet as musical handling it is masterly to the highest degree. Schumann was like the preacher who forsook his text in order to stick more closely to his congregation ; Brahms sticks to his text. The congregation goes out and takes a rest. Enough appears however to show the most careless observer that a master is in question. A writer able to create such works as the symphonies, concertos, and chamber works of Johannes Brahms, must indeed have said something important in his composition for pianoforte, an instrument of which he is master in the highest sense.

CHAPTER FOURTEENTH.

THE PLACE OF LISZT IN ART.

Upon such a question as the proper estimation of an artist like Liszt, there are so many things to be said, and so many elements to be taken into consideration, that I do not feel it improper to add my own mite to the discussion—particularly as for many years I have been, to a considerable extent, an admirer of the great artist who gave Wagner's "Lohengrin" its first performance, in 1850, at Weimar. In this relation of his to Wagner, both in bringing out the complete opera upon the stage under his direction, when all others were shut to the innovating composer, and in the succession of pianoforte arrangements from those and the later operas of Wagner, Liszt showed himself an artist in the noblest and best sense of the word. I do not know of any other case where a popular virtuoso has so loyally served the advancement of another type of artist, when, in the nature of the case, the public recognition of the new artist would be tantamount to placing him upon a higher plane of artistic eminence than the virtuoso himself could ever hope to attain. Yet this was the case between Liszt and Wagner; and so Liszt must have seen at the time, for by the very ardor with which he espoused the cause of "the music of the future" (as its enemies dubbed it), he testified to the preëminent esteem in which he held it. In this one act, if it stood alone in Liszt's history, he showed how able he was to rise above the atmosphere of flattery and worldly insincerity that surrounded him. Very likely there may have been with all this generosity an undertone of willingness to rattle the dry bones and shake up the prejudices of the classical Mrs. Grundys, who then, as in all stages of the world, expected (like some "orthodox" religionists) to go to heaven because it is the only place where it would be proper that *they* should go.

The *expression of the beautiful* is the only true ideal of art. Nevertheless, the form and *kind* of the beautiful have undergone

a progressive change ever since men began to reflect upon it, *i. e.*, to turn the little spiritual mirror within them toward the outward manifestations of God's handiwork, and to reproduce the pictures thus formed. It was the school of Aristotle which classified Plastic, Painting and Architecture, as "completed" arts, *i. e.*, when the artist had finished his work, there needed nothing more but to admire. Opposed to this they placed Music and Poetry, as "practical" arts, because the artist's works needed in them to be supplemented by that of the performing virtuoso. The former arts all have their being in *space;* they are arts of *repose;* their condition of pleasing is *symmetry.* Music and Poetry, on the other hand, are moving forms, flowing streams of tones or words; representing life itself—a progressing history of soul.

The tone-language was not mastered until within the last two or three centuries, so that there is absolutely no instrumental music in existence older than this, which retains its power of pleasing. Of the period anterior to Bach, there is nothing retaining validity to modern ears and minds but short dance forms. Excepting fugue, there is very little of the more ambitious instrumental music before Mozart capable of impressing in our day. Mozart, even, begins to seem something short of greatness, excepting in a very few of his best symphonies, and in his wonderfully charming overtures and vocal pieces. Many of the works of Beethoven, and most of those of Mendelssohn, have already become antiquated; or, to put it in another way, they hold their place in the general consent as stepping-stones to something beyond, and not as of themselves to be admired as the complete fulfillment of what art has to propose.

This betokens a twofold modification in what (for want of a better term) I will call *the conditions of appreciation.* In the first place, there has been a modification in the character of the ideal itself proposed to be represented by music. The notion of *life* has been very much enlarged for art purposes. The most obvious illustration is afforded by the popular novel, wherein "made perfect through suffering" has become the motto; and the suffering has gone deeper and deeper into the very innermost of the soul, whereby the finest ideal of all has been brought to view in what Hegel call "beauty of spirit." Beethoven himself went along a progress of this kind, the forty years of soul-life between the first and last of his sonatas being fully represented

in the kind and greatness of difference between the two works. In the second place, there has been an amplification of the means of expression. This extends to every possible point of relation involved. Harmonies are more complicated, rhythms more appealing and subtle, volume of sound is greater, and tone-color is more strongly contrasted. These together amount to so much, that it has already become necessary to supplement the score of Handel's "Messiah" a second time in less than a century and a half, Mozart's additions having been so far surpassed by the orchestras of Beethoven, Berlioz and Wagner.

The human ear, and the automatic apparatus for receiving, classifying and interpreting musical impressions, have kept equal pace with the environment. This is so far the case that schoolgirls now play successfully the show pieces with which virtuosi of a half century ago were able to astonish the world.

Hence, it happens that in art there is no ending place. The artist, from the days of Noah until now, has been seeking for the pot of gold which lies buried under the end of the rainbow. In this pursuit he enlarges the scope of his branch of art, and perhaps goes beyond it, creating works not truly representing the beautiful. When all the resources of one form of art are exhausted a new one is taken up. So was it with sculpture, architecture and painting. The limits of all have been reached long ago. Nothing more is possible but repetition. Poetry and music alone possess the variety and resources to reproduce the activity of the modern imagination.

There is an ideal which Beethoven must have had, just as truly as Schumann and Liszt. It was that of imparting to their works *the freshness and freedom of improvisation;* but to do this without transcending the limits of proportion and good taste, thereby not to offend a longer acquaintance by the traces of exaggeration and extravagance. Such an ideal is necessarily incapable of more than a tentative realization. What appeared to Beethoven a glorious triumph over the shackles of the Haydnish sonata form, appeared to Liszt very like the perukes and frizzes of the ancient *regime.*

Liszt's place in creative art was much higher than it is usual to place him. He was a born rhapsodist. This phase of genius is the most evanescent of all, and the rarest. The most evanescent, because tastes change so silently, so subtiley, yet so irre-

sistibly. We say, "It is day," yet the night cometh; "It is night," when lo! the dawn is already reddening the East. The "rarest" of all, because it can neither be acquired nor taught; the rhapsodist is the poet who is born, not made. Hence, for my part, I would rather recognize in Liszt this wonderful quality, so grandly displayed in so great a variety of forms of composition, covering almost the whole range of musical creation; and admire his technical handling of the pianoforte, in which respect no man could be his master; but leave to later times the duty of informing bumptious young imitators of his style, that *their* names are not Liszt. That this great master had his personal faults is very likely; in this, unfortunately, he was not peculiar. Nevertheless, in the particular phase of character it is possible, and, indeed, common, for a very small fire to make the largest smoke.

But, to return to the philosophical question, the most dangerous thing in art is to write down for it a "Thus far thou shalt come, and no farther." Thus have been killed out many great phases of art in the world. So died Egyptian art; and so died that of Greece. It is more important for us in America to explore the splendid originality of Liszt, of which as yet we do not know the hundredth part, than to begin to condemn him because he was not a Mozart, a Schubert, nor yet a Beethoven.

CHAPTER FIFTEENTH.

PUBLIC SCHOOL MUSIC :—SUCCESS OR NON-SUCCESS.

The public school and general evolutionary tendencies are at criss-cross with each other in several respects, but mainly in this ; that in an age of specialties the education of children is still left to the handling of teachers who, as a rule, have no positive aptitude for or acquirement of knowledge in any special direction, and consequently fail of inciting in the pupils that living interest which adds zest and operative force to the hours of recitation, and has in it also the promise and potency of a future of scholarship. Or, to put the case differently, we might say that as yet the public school finds itself in bondage to the personal element in school management ; esteeming personal intimacy with the pupils a better ground for the teacher than any kind of special knowledge unaccompanied by such personal relation to the individuals to be taught. Consequently, school life always struggles against a tendency to run in ruts and to communicate the words of knowledge rather than its substance. Music, however, like drawing and calesthenics, is itself so much a specialized form of activity that the specially gifted teacher still has more or less to do with its administration—although as a rule too little to impart to the study the vitality which it ought to have in order to meet the demands of its own conscience as a department of art-science.

It is only in the lifetime of those now living that the first American attempts were made to introduce the systematic study of music into the common school course. This was the work of Dr. Lowell Mason in Boston, his efforts upheld and seconded by such broad-minded men as the late Samuel Elliott (father of the Harvard president), and others. It was in 1837 that he began the work, and his own connection with the Boston public schools ended in 1850. But so decided had been his success, and so unmistakable had been the value of the new exercise,

that although the grand old teacher went out, the work went on. Previously, public school singing in America had been merely that of rote songs. Mason's idea was that every child ought to learn to read music as he would a book, and with this that he should acquire some measure of sensible use of his vocal organs, and perhaps above all be subjected to the incitation of patriotic and noble song. Hence, the study was defended upon one hand for the sake of its disciplinary value ; and otherwise for the sake of its utilitarian value.

Times have greatly changed since Mason's day. Fifty years have pretty well settled it, in the minds of American educators, that singing in some form is indispensable to a happy school room. Opinions are divided as to what books should be bought, and as to the central motive which ought to rule the work ; but singing in some form has come in the public school to stay. Undoubtedly there will still be now and then newspaper clatter that the state has no right to undertake to teach anything not indispensable for citizenship. And without waiting for the crank who is sure to arise, proposing to add the ability to sing songs of a certain texture as a test of voting qualifications, many short-sighted folks would like to see singing debarred. These, however, do not count ; for, as already said, singing has entered the school room to stay. Nevertheless, we are little nearer than before the full settlement of the question as to the most profitable use of music in the school-room, and the scientific method of applying its ministrations to the unfolding mind of the child. This is the question which the present paper undertakes briefly to consider.

Contrary to the popular impression, the scientific application of musical instruction in the common school-room does not mainly center at the ability "to read music," in the sense of being able to define the place of "do" in different signatures, and to call the key names of the tones irrespective of accumulations of flats or sharps. The real point lies deeper, the scientific value of the musical instruction centering in the cultivation of musical perceptions. Whole roomsful of pupils able to call the key-names of tones in any designated signature might still fail totally when asked to write upon the board a melody from dictation, even although no transition into foreign keys might be found in it ; while it is doubtful whether the choirs of our large cities contain as high an admixture as one per cent of singers able to

correctly note down melodic passages from dictation, when they involve even quite ordinary transitions into foreign keys—such as almost every anthem or part song contains.

The paid solo singers are but little more competent, the great majority of them ascertaining their melodies by picking the notes out on the keyboard of the pianoforte, or still better by having the organist play them for them—in which case they also acquire some sense of the musical meaning of the passages. These limitations are quite the same as saying that in teaching music the student is asked to read before he can talk. Signs are introduced and explained, while the concept which the sign represents is still unknown to the student. The justice of these strictures will be denied by many teachers of music in the schools, but it is believed that actual school-room tests will amply demonstrate their truth and moderation.

It is not denied that the majority of the pupils in any school-room, where singing is regularly taught, will be found able to sing the scale tones from any pitch assigned as tonic, and sing them approximately well. It is also admitted that the simple relations of rhythm will be recognized. In occasional instances a modulation might be correctly explained, and perhaps correctly sung without the aid of an instrument—though this latter point is very doubtful. But as soon as the pupil is thrown upon his inner conception of tone relations, as when he is asked to write a melody sung to him or played to him upon the instrument, he will fail not alone upon the first trial but upon repeated trials. Still more if he be asked to sing a soprano phrase while an alto is played to it, and then immediately write the alto which was played. This is rather a nice point, but it is by no means an advanced dictation. In fact, not to multiply instances, the general fault of the training is that the inner something upon which singing depends, musical perception and musical conception, are left half formed.

If it be asked why this defect should still remain in our common school instruction in music, there might be several reasons assigned, all of which have co-operated in the result. For one thing, we are still too much in bondage to our standard notation. The staff is almost an ideal notation for instrumentalists, but it is by no means equally definite for vocalists. The fundamental fact for the singers is the relation of tones in key ; and this information the staff sometimes gives and sometimes fails to give.

A transition into a foreign key may overload the notation with confusing accidentals where the actual relation is very simple ; and, on the other hand, a transition may occur to quite a remote key, without the fact showing at all in certain of the voice parts. And in simple music, especially, the staff is very misleading. The simple diatonic relations, within which folk-song moves itself are very few, and are exactly alike for all keys. They can be perfectly taught to pupils in the primary grades if attention is duly given ; but when it is asked to represent them upon the staff, the entire apparatus of signatures and clefs might be needed. Thus the mind of the child is directed to the *sign*, the notation, instead of the *thing* itself, music.

Moreover, we have never yet had in this country a complete apparatus for teaching elementary music. The absurd bondage to the staff prevents our teachers from discovering the scientific value of a very remarkable teaching apparatus developed by a generation of workers in the Tonic Sol-fa, in England—an apparatus which has not only extended the range of fine chorus singing in England vastly beyond anything which we have ever dreamed in America, but has given a genuine development of musical taste, and a scientific precision, still more beyond anything which we have yet developed. In some of the manuals of public school singing an effort has been made to introduce certain of the features of this method. The so-called " modulator," or diagram of key relationships, is one of these ; the " time-names " are another, although the latter owe their first invention to M. Paris, a French teacher, where also a system similar to the Tonic Sol-fa enables the teachers to dispense with difficult notations in the lower grades, and concentrate the attention upon the real thing in question—namely tonal effects and relations.

A foolish misconception has prevailed in this country that to employ the simpler notation was to render the instruction unscientific. The average instrumentalist believes this, not knowing that the Tonic Sol-fa notation, or the figure notation of the French Orpheonists, furnishes a generalized notation for all relations of tones in key, such as the staff utterly fails to provide, and for want of which almost all of our training of singers is defective in exactly this generalized view of tone-relations.

Music will be scientifically taught in the public schools only when the real thing, musical effect, is taught in such manner that any song proper to the grade can be written down from ear as

certainly and as easily as a passage of prose or poetry is written from dictation. The teaching will have two sides, which will be equally developed. On the one hand the pupils will be able to reproduce with their voices, entirely independent of instrumental help, any musical passage or relation indicated by pointing upon the modulator or presented in notation ; and on the other hand they will be equally ready to put into notation any effect proper to the grade, which may be produced in their hearing.

When this is done certain later consequences will follow, the most important being a foundation for sound musical taste, and so the development of a fondness for the greater composers, and a real perception of the superiority of their music over the ephemeral and transient jabber, such as prevails for instance in Sunday schools—where music touches its lowest depth. The reason why such results will follow a proper cultivation of music in the public schools is to be found in the fact that the entire basis of superiority in the music of the great composers over that of the cheap writers lies in the superior fineness of musical perception and the accuracy with which they are able to touch the feelings through the employment of musical combinations properly related to feeling and inner moods of soul. And unless those who hear this music have already a certain aptitude in musical perception they will fail to enter into these less usual combinations, and therefore fail of being affected by them. Moreover, it is not a question alone of coming into the use of better vocal works ; the entire musical cultivation is affected in the same measure, and the students later will show the same aptitude for fine combinations in instrumental music, and the taste in this apparently unrelated department be elevated in like degree.

Moreover this method of using the musical instruction is thoroughly scientific, and consonant with the movement of the present times, when the cultivation of all the powers and aptitudes of the composite being is sought with so much diligence. To appreciate fine musical effects, to discriminate closely between them, and to have so perfect a concept of them as to be able to reproduce them at call, is to have acquired a refined and trained sense of hearing, which will have many relations to other departments of activity, besides tending to the development of greater brain power, in just the same way as the brain is developed by every added activity of sense perception.

From what has thus far been said it will be easily inferred that in the judgment of the writer our primary and lower grammar grades of musical instruction would be better if the staff were entirely dispensed with, and a simple notation like that of the Tonic Sol-fa substituted. But this is not to declare war upon existing systems or to proclaim that it is impossible to obtain results of scientific value under them. Everything depends upon how a book is used, given a certain minimum of technical material ; and this comes back to the skill of the individual teachers—a large question into which no one could understandingly enter without a large observation in the school rooms.

CHAPTER SIXTEENTH.

WILLIAM MASON, PIANIST AND COMPOSER.

There is a generation now upon the musical stage of this country which does not remember that William Mason was one of the first two pianists developed in America. He and Gottschalk were strong men in their ways. Gottschalk represented a positive genius in certain directions, especially in melody and in a certain " chic " of embellishment and the like. His playing while interesting to every kind of an audience, was particularly popular in Latin countries, especially in France, Spain, and in Spanish South America. In all these lands he appeared before great audiences, and in South America conducted festivals and the like, in which he brought out many of his own compositions in a massive and at times rather *ad captandum* manner. Gottschalk was a pianist for occasion.

The career of Mason has been in many respects the precise opposite of that of his brilliant and gifted contemporary. Mason was, as Theodore Thomas once said of him, "a German"—in all his musical instincts. His gift for music was strongest upon the harmonic side, and his tonal fantasie having life more in harmonic nuances and shades of tone-color, than in the more independent and absolute direction of irrepressible exuberance—such as we find so brilliantly illustrated for example in Schumann. After one short tour of concerts, Mason settled in New York and for many years led a laborious life as piano teacher. About two or three times a season he appeared in concerts with orchestra, but later these appearances became fewer and fewer. so there are not many aside from his own pupils who have ever heard Mason play a serious programme.

Mason was formerly a virtuoso of high rank, and still is, as any one may know who has the good luck to hear him play. But he never knew the time, except perhaps for the first few years after Weimar, when he could play complete solo recitals from memory, with absolute letter-perfect account of the author's

ideas and treatment. His best work was formerly done in the chamber concerts with Thomas, where all the advanced writers of the modern school came to expression.

His touch is something delightful. His hand is wide and rather thick. This type of hand gives great firmness in chords, and inasmuch as it has great natural strength it enables the possessor to bring out a powerful tone without hand motion. This is a great resource in passages where the impressions of depth and reserve predominate since it enables the tone to be made reposeful yet sonorous without distracting the attention by undue action of the hands. Along with this musical and sympathetic touch, he has also great lightness. This is shown most famously in examples of the scales, where his rapid scale in remote accents was a marvel of lightness and sureness. I doubt whether any pianist in this country could do such a scale except Mr. Joseffy, who is one of those highly-gifted people who can do everything, except the one thing the people desire—which is to permit them the pleasure of hearing his marvellous art oftener and upon a wider scale of selection.

Speaking of Mason's light scale, I once made certain very crude experiments to ascertain the weight of touch employed in light and heavy passages, and found Mason able to play a scale with the minimum of touch necessary for depressing the key. I do not remember whether it was a half ounce or a quarter ounce, but into this succession of light and even touches he dropped at intervals of sixteen tones an accent of four pounds avoirdupois. They stood out so that you could "hang your hat upon them," as one said.

The prevailing quality of Mason's playing is musical. Necessarily, he does not care for display. He never plays for any other purpose than for the expression of musical ideas. These he seizes with a mature sagacity, educated by years of familiarity with all the best works ancient and modern, and a natural musical gift of the very first order. It was Mason who brought Schumann's works to America, and it was Mason who first played Brahms here, and who has been foremost ever since in making his pupils acquainted with the very best that exists. Moreover, Mason stands unique among musicians of his age (as a rule) in his competence in works of the latest modern school. For instance, works of Grieg—the Holberg Suite, and

several of the Lyric pieces, which he plays in a most delightful manner, with a world of spirit and sympathetic tone-coloring.

In everything that he does Mason touches the piano with an inward drawing of the finger tips. This does not go to the extent of a staccato, but simply serves to impart to the tone the quality due to a sympathetic finger, as distinguished from the dead finger which seems to be the great object of some schools of technic to bring to the expresion of music upon the pianoforte. Along with this sensitive finger quality, combined with the peculiar solidity of all varieties of hand effects (to which I have already alluded) we have in Mason a most delightful and sympathetic application of the pedals, whereby the tone quality is constantly enriched by the addition of overtones and other helps of sympathetic resonance.

The list includes, of Mason's compositions, several familiar favorites, such as Danse Rustique, Silver Spring, etc., and several others less known. The former are established among the material for the advanced teacher. But there are other pieces which have their future yet to find, although some of them have had a steady sale for years. I mean such things as the beautiful "Romance Idylle," the "Reverie Poetique," "Album Leaf," etc. All these belong to the most advanced order of modern piano writing, and in my opinion are destined to a great if not ideal future, as part of the material of pianoforte instruction. I base this opinion upon certain conclusions regarding the piano instruction of the future, which after beating around in the air for some time have lately clearly defined themselves in my mind.

Piano playing in works of Schumann, Grieg, *et al* does not turn upon scales or arpeggios, but upon something very different—namely: upon tone shading, musical valuations, and the inner understanding of thematic treatment and development. When a student well graduated from a first class conservatory takes up such a work as Schumann's first Kreisleriana, or the Etudes Symphoniques, or even the much smaller things in the opus 12, he encounters something for which his technical studies have not in the slighest degree prepared him. Scales and arpeggios have not the slightest application here. What is in question is a musical thought, which the composer pursues to the development of its innate possibilities according to deep harmonic and emotional intuition. Unless the student has this inner recognition of the logic of thematic development and is

able to go with it in its rises and falls of intensity, and to feel behind it all the flight of a musical spirit, he can never effectively play it. But when he has this perception and feeling, and when his technic has prepared him for the essential parts of piano playing, which are the musical parts and not the mere execution, then the hearer goes with the player and a real inspiration is had.

Now of the older writers the only one whose works have in them the spirit of thematic development in its logic and its truthfulness no less than its emotionality, there is none to be mentioned beside Bach. He always knew where to go—not from his learning, which was colossal, nor yet from his practice, which was also incessant ; but from his intuition of feeling and the inherent relation of music to feeling. This was so true that everything in which he really brought any of his heart to expression is illumined by it, and is so filled with spirit and an abounding vitality of musical fantasy, that not only does it interest the modern player, but it enters into him and educates him, and opens his inner eyes to musical effects and relations of which he cannot otherwise be made conscious.

Next after Bach in this quality of higher education and musical inspiration comes Schumann, who always carries his player along with his thought, and whose works not only occupy the attention while being studied, but also enter into the life of the student, and color his way of looking at all other works. But both these great writers belong to the highest order of powers in the Musical Olympus, and the search for pedagogic material must be made among works of lesser composers. Now the thematic has by no means been neglected by any of the considerable German composers of the last fifty years, but we are liable to run to extremes as in Raff, where it is often diffuse to a meaningless degree, or Brahms where it is sometimes diffuse, and often introspective and deeply subjective, rather than cosmopolitan and answering to the demands of the ordinary musician. The works of the lesser composers too often fail totally in this educative quality, for want of inherent force and the art of direct and truthful expression.

Here is where the works of Mason are destined to have a great application. They are all of them well made, and generally illustrate a very perfect musicianship no less than a consummate sense of tonal beauty in the pianoforte. Mason belongs

to the generation which heard the young Liszt and the young Thalberg, met Schumann and Liszt when they were in the height of their productive powers, and might have met Chopin. Accordingly we find in his works some of the tendency of all these writers towards passage work and toward effects which belong to the musical nature of the pianoforte rather than to the logical development of an idea. And had the general cast of Mason's endowment as composer been more melodic, it is conceivable either that he would have carried out other melodious forms in the spirit of the Silver Spring, or of the Romance Etude, which, while each is original and highly characteristic, nevertheless correspond nearly to the spirit of the piano playing of an earlier generation—always excepting the Silver Spring, which has the merit of bringing arm touches into constant comparison with finger touches, and conduces to lightness, delicacy and breadth more than any one piece I happen to know.

But in such pieces as the Romance Idylle, the Monody, the Serenata, and the Album Leaf, Mason is as true to the development of the leading motives as ever is Schumann, and he carries it out as logically. Moreover, while when you do these things indifferently or upon a poor piano they may not impress you, if they are done well and upon a good piano, they never fail to charm. They are short forms, closely knit together, and logically developed. And the study of them by pupils answers the same purpose as much of the study of Chopin, Schumann, and Bach—it conduces to intelligence and to musicianly feeling at the same time that it educates the fingers to new and musical points of perfection. Moreover, Mason is always virile, and requires manly qualities in his playing. Curiously enough, while the nature of the man is distinctly affectionate and from the heart, the predominant characteristic of his works is intellectual. But behind the intellect there is always the music and the heart. And that the intellect stands thus apparently in the foreground, rather than further back (as we find it in the works of Schumann, for instance) I take to be the measure of the limitation of Mason's powers of imagination—which, while great and masterly, nevertheless perhaps stop a little short of being actuated from the very central spring of life itself. As Americans we have a right to be proud of the finish of the workmanship in all of Mason's compositions. He was the first American who attained an idiomatic style upon the pianoforte, and whose works do not need the

slightest allowance on the ground of being the work of a composer who in his youth had lived in America where necessarily he was unable to come to a really musical development. This perfection of style will make them classic ; and their inner relation to the current of development which piano playing is obliged to take, will assure their occupying the honorable place in higher instruction of which I have written.

Naturally there has been great attention given to Mason's system of technics. I confess I do not understand the opposition which this system appears still to find in certain circles. All that Mason claims for his system is that by means of the two finger exercise and the octave book, the touch and the playing of octaves and chords no less than the use of the pedal, all are educated, and that thus the student is afforded the very central means of musical expression, instead of being obliged to acquire them one side of the supposed technics. In other words, Mason takes tone-production to be the central idea in instruction, and his system is intended to secure this result in a near and singularly fertile manner, and *does* secure it when well administered. Inasmuch as these qualities are more and more needed in piano playing, one would suppose that every teacher would immediately give attention to any system proposing to secure so desirable an end, especially when it came from an author occupying so high and honorable a position among musicians, pianists and teachers. But practically in the higher walks of the musical profession this does not seem to be the case to any kind of adequate extent. Still it is very evident that among the rank and file of the piano teachers of the country and among not a few of those standing at the very top, these ideas of Mason's prevail more and more, and, as I saw about twenty-five years ago are destined to prevail a great deal more than they do now—simply because they furnish the shortest, clearest, most direct, and pleasantest road towards the development of those very qualities upon which pianistic success now depends. These observations hold also no less regarding the application of the Mason exercises in the lowest grades than in the highest.

So taken in their entirety this system holds a place of its own in the world, and stands for a great underlying principle —which is that all exercises upon the pianoforte ought to be musical and played from a musical standpoint.

CHAPTER SEVENTEENTH.

CURIOSITIES OF PIANO TECHNIC.

I was speaking in the last chapter of the originality and strength of Dr. Mason's piano technics, and of the remarkably slow progress his ideas have made towards general acceptance by piano-teachers, even here in America. This naturally leads me to say a little more about piano technics from other standpoints. By technic was formerly meant mainly finger fluency; we now mean by it the entire tone-producing process, including touch and pedal as well as mere finger fluency; for each one of these things has to be acquired somewhat laboriously.

I was once speaking with that eminent and celebrated musician and piano-teacher, Mr. B. J. Lang, and asked him, "Mr. Lang, what do you do for technics, mainly?"—"Technics?" he answered; "I do very little for technics. My pupils come here; and I find they have played about all the compositions I know, and I have to rack my brain to find something new for them to play. I find things and assign them which I cannot play myself. Nevertheless, they come and play them. How they do it I am sure I do not know; but play they do, and uncommonly well. Technic is in the air."

It is a curious and wide-spread hallucination that one can become a pianist through the practice of technics,—exercises. The most curious illustration of this hypothesis that I have ever seen was the Lebert and Stark system, which had for several years such a remarkable currency in Germany and here. The book belongs to what the late Dr. Oliver Wendell Holmes called the "pseudo-scientific" variety, having, with great appearance of profundity, the lack of the most essential elements of good playing. I have not lately investigated the work anew; but from the playing I have seen formed by its means I should say that the fundamental lack of it lay mainly in ignoring the arms, and the quality of pressure, by which a tone becomes melodic.

If a scale is played one octave in the middle range of the piano, with the fingers well curved and a light pressure, it will sound like a *passage*. Play the same scale moderately, with a rather earnest pressure, and with the fingers not too much curved, so that the touch will be made by the soft part of the finger instead of exactly upon the end, and you will have a *melody*. Now, it is this quality in the playing which the Lebert and Stark book missed so effectively, that so far as I know there has never been one single good pianist produced where the method has been thoroughly taught. This holds of Stuttgart as well as of this country. You can find quantities of well-trained fingers, and lots of charming exercise-playing, but never in the whole thousands of pupils one single good musical player, except by accident in some pupil in whom music was too strong for the Lebert and Stark method to quite kill out.

The standard of technic is now far higher than formerly. Liszt was never a great technician, but played everything one could possibly imagine by a sort of happy instinct. He was a God-made player; and while he had studied quantities of exercises and *etudes* in his youth, he was pianist rather in spite of it than through it. The same, I fancy, is true of all the great players. When you know their history you will find that they seemed to have the whole business by a sort of instinct, and at an early age were able to do most astonishing things.

Of course the foundation of great technic on the piano is mental. When the mind sees clearly, the fingers will presently find some way of accomplishing; and a vast amount of time it takes sometimes before the fingers have found the simplest way. I have been noticing this lately with Mr. Godowsky, who has a most wonderful technic in every direction. Look over his arrangement of the Chopin study in thirds, which he has arranged for the left hand. Godowsky played uncommonly well by the time he was fifteen, and, in fact, made one season in this country with Musin at that age, with astonishing results. He then went to Paris, and for about three years was fortunate enough to be a pupil of that most distinguished of musicians (Johannes Brahms alone possibly excepted), M. Camille Saint-Saëns. Saint-Saëns does not teach, but took Godowsky because of his musical genius. The lessons consisted entirely in hearing whatever Godowsky had practised or composed, and in criticism and in Saint-Saëns's playing,—which often continued pretty nearly all day, for the

lesson fell upon a Sunday. In this way Godowsky went through nearly all of pianoforte literature. He also played everything of a tecnical kind that he could lay his hands upon which happened to be difficult enough to afford him anything to practice. Among others, the remarkable technical exercises of Johannes Brahms, in which he, that great master, has brought together a collection of new passage forms, the adequate performance of which is impossible to ordinary pianists, made in the usual manner, yet which are essential to the musical performance of his pianoforte works. These exercises of Brahms far transcend the difficulty of such studies as those of Clementi and Chopin, or even the original compositions of Bach. They are designed to afford hands already thoroughly trained to the common run of passage forms something new to do,—and they do it.

A similar collection of this kind of material, but far less far-reaching and original, was that of the Tausig exercises, published soon after his death by his pupil Ehrlich. Very likely much of this is Ehrlich rather than Tausig, but the forms were of a kind affording many novel combinations for the fingers; and, being carried out upon the black keys as well as upon the white, they imparted to the fingers a handiness upon the keyboard unusual. These exercises, however, are not suitable for regular use unless compensated by a great deal of musical material. The assiduous practice of exercises of any kind gives rise to a style and manner of playing which is exercise-like, and not musical. The touch becomes unsympathetic, the playing monotonous, and the whole takes on more and more a distinct character as good exercise-playing and not musical playing.

For this reason I have been in the habit for many years of causing my pupils to get their technic largely through the use of pieces of a musical kind. When you combine Bach, Schumann, or Chopin and Liszt into daily practice, if the pieces are well adapted to the state of the pupil, the playing will gradually acquire almost all of the qualities which belong to fine art upon the piano. The thematic acquires clearness and intelligence from Bach; from Schumann, thematic treatment and abandon; from Liszt, brilliancy and effect. Schumann and Liszt have something in common, in that both arrive at effect by the use largely of a discriminative touch and staccato, procuring a musical *chiaroscuro* by means of the pedal,—that blessing of the pianist when

it is discreetly understood; that curse of the hearer when it is not taken into the very most confidential relations of the music.

I believe that American pupils in particular, who are only musical *in posse* and not yet *in esse*, need the application of a great deal of very strongly marked and individual music in order to bring them into a musical state.

Lately I have been enjoying some experiments in the works of Brahms. Of the piano-pieces as such I have made very little use; but of the variations, Opus 21 in D, and the Paganini theme, I have made use several times. The latter embrace a great many astonishing difficulties, but when they are well done they are not alone musical, but also poetical. They belong to the most advanced grade of piano compositions, and I fancy that they will form more and more an invaluable part of the pianist's material.

CHAPTER EIGHTEENTH.

CONCERNING CERTAIN TENDENCIES IN THE HIGHER PIANO-PLAYING.

Few, I fancy, are aware of the progress that is being made in the absolute perfection of piano-playing by certain representative artists of the present time. It is the idea of many that Liszt accomplished everything possible upon the keyboard, and anticipated most or all of the effects possible. This is true in part, and some of the Liszt studies are still in advance of the abilities of any but a small inner circle of pianists. As for the pianists before Liszt, and the young men who clustered around him at Weimar, there was no one of them able to play over the same wide range of pieces as he; and the master could not only cover more provinces and styles of music, but could cover each particular style better, than the best of these youngsters, excepting possibly Tausig, although this exception is probably unnecessary, for Tausig's arrangements do not show him to have had exceptional mental gifts of a higher order than those of many others.

The distinguished Chicago pianist, Mr. Emil Liebling, wrote that "the piano-playing world is now in the constellation of Chopin," which is true enough if we take the world as a whole. But with a difference. The clever young Pole who in 1830 found himself spoken of as one of the greatest virtuosi, did, indeed, open up a new world of keyboard forms and pleasing and varied fancies; but for a long time his works were played mainly in the easier examples only. Moscheles complains that he never could depend upon his fingers in the difficult pieces of Chopin; that no matter how thoroughly he might practice them, in the moment of performance the fingers got tangled up, and failed to do their work. So it was with all the older generation of pianists who attempted Chopin's works. And when by degrees the younger players ventured in the waltzes, mazurkas, and other easy pieces, the difficult ones were still unplayed. Thirty years later, thanks to the example of Liszt, and possibly of Saint-Saëns, the Ballads,

Impromptus, and Scherzi became gradually well known to the piano-playing profession. Pianos were improved; and artists began to find, as DePachman, that Chopin alone offered a field both large and remunerative.

There is in Chopin a very true divination of the possibilities of the piano in certain directions, but as a musical fantasist his limitations are obvious. Apparently rich in harmony, he is nevertheless one of the least venturesome of contrapuntists when once his few specialties have been covered. His period forms, also, are similar, if not monotonous. His modulatory sequences have too much the character of stencil-work; and I confess that it does not particularly offend me when one of these venturesome youngsters, like Mr. Leopold Godowsky, turns his iconoclastic and improving hand freely upon Chopin. The Chopin melody has a gracious cut, a style, a charm peculiar to itself. Thematic treatment he had no conception of.

There are two notable limitations in the works of Chopin: The variety of what we might call by the German word *stimmung* (moods) is not very large considering the number of pages over which they are repeated; and second, and most striking of all, the left hand has very little to do,—or rather, in the studies there is very little for the left hand to do.

In this respect there is a world-wide difference between Chopin and Schumann. The Schumann moods are far more varied, contrasted, and vigorous, not to say healthy. The thematic treatment in Schumann is endless in variety, fresh in harmonic inspiration, and delightfully well done for the piano—when you know how to do it. And I should say, that instead of being in the constellation of Chopin at this moment, the piano-playing world is really in the constellation of Schumann. Look at the late compositions of all the best writers, and note the Schumann peculiarities which continually meet the eye.

Moreover, in the highest virtuosity of the present we have reached a point where the piano-playing of Chopin no longer contains problems for the fingers. All this has become easy. I suppose this to be true of Rosenthal, and I know it to be true of Godowsky. The latter has rewritten seventeen of the most difficult Chopin studies, giving the left hand the part orginally written for the right, and in some cases under conditions which make it much more difficult than the right-hand part originally was. For instance, in the arrangement of the second study, in

A-minor, for chromatic scales with the fifth and fourth fingers, the left hand has to play sustained notes in the chord, whereas Chopin was content to write staccato chords for the right hand. That very difficult complication of legato for the third, fourth, and fifth fingers of the right hand, with a staccato alto part for the thumb and second finger (No. 7 of the Opus 10), Godowsky has written for the left hand, and he plays it wonderfully. The black-key-study the left hand has to do, and, most difficult of all, No. 9 of the Opus 25.

To most pianists the works of Brahms present the acme of technical difficulty. Brahms seems to have had a hand peculiarly well adapted to independent action of the fingers, and capable of very wide stretches. This is seen in the variations, where he boldly expects the left hand to play passages very fast which are practically trills in the interval of a sixth, the two weak fingers doing their trill equally with the two strong ones on the other side of the hand. All this sort of thing has become easy to the great virtuosi I have mentioned. Mr. Godowsky does not consider anything difficult in technics any more, except very fast passages in which the chord changes with every note. The famous eighth variation in the Schumann Etudes Symphoniques is an easy example of this class of difficulty; but in many of the pages of Brahms, and in the Godowsky studies, this kind of difficulty is carried to a point vastly beyond the rather elementary demands of the Schumann variation.

I have lately had the inestimable pleasure of being able to study Mr. Godowsky's playing at close quarters, and it strikes me that it illustrates the direction which piano-playing must take more completely than any other playing I happen to know. He expects the left hand to be as fluent, as intelligent, as capable of accent, and as enduring as the right; and he expects both of them to reach a point where it is about as easy to keep on playing as to rest. For ease of playing and for economy of motion (without wasteful surplus after work has been done), I have never seen any playing to compare with this of Godowsky. The force of the gain is shown in his marvellous endurance, both in length of practice-hours and in public performance.

Mr. Godowsky considers the most difficult piece in his repertory, excepting his own original studies and his arrangements of Chopin, to be Liszt's arrangements of the "Tannhäuser"

overture. It is wonderful what a complete orchestra Liszt manages to create from the keyboard alone.

This playing illustrates the new direction. It is equally well shown in Godowsky's performance of the Schumann Carnival, Opus 9, which brings out marvellous beauties and strength from that succession of short moods. The Schumann Fantasie in C, and the Chopin Fantasia in F-minor, are other examples. The new playing will play music; the tonal quality will be melodic in all the parts. Very heavy chords may call upon the piano for its utmost of tone, but the quality will still be musical; and the bounding and exuberant musical life illustrated in the thematic work of Schumann, and in the fantastic and imaginative variations of Brahms, will illustrate its highest powers until some new master arises able to create forms still more new and musical.

CHAPTER NINETEENTH.

THE UNCONSCIOUS IN PIANO-TEACHING.

One of the great arts in education is to set in operation those elements in mental growth which will go on and mature themselves. There are lots of things which will grow when the seed is once planted. You must plant at the right season, and with due regard to the nature of the soil, moisture, etc.; but when once you have done this, nature will do the rest. You touch the button somewhat prudently and carefully; for instance, in the accented treatment of arpeggios and scales, forming so important a part of Mason's system, the most important result to the student is not the finger facility gained, but the mental habit of attention, endurance, and quick change from one aspect to another.

It happens unfortunately that the great majority of music-study in this country is done under conditions where the incidental cultivation of musical perception is totally wanting. In no small towns of our country do we find the public beer-gardens, where now and then fragments of really good music are played even by a small orchestra. If an artist gives a piano-recital, only a small number of the students attend; and these are mostly unprepared to derive from his playing anything more than incidental advantages. As for his readings of great works, since they are then hearing the works for the first time, if not hearing of them for the first time, they are not in position to understand how he plays or what it means. Hence the cultivation of taste has to be done by the teacher at a disadvantage and by roundabout methods, not least of the disadvantages being the desire of parents for "a tune," "something they can understand." I do not know that this wish on the part of parents is wholly unreasonable. When hard-earned dollars are paid for instruction, why should not the quality of the return be scrutinized?

I rely upon the influence of music itself in educating the pupil to a taste for melody of a better character than that usually

desired by the untaught. There are certain pieces by Stephen Heller, from his studies Opus 45, 46, and 47, which have a vast influence upon the student. I once put together certain ones of these, mainly in lyric spirit, and along with them certain contrasted pieces, mainly rquiring a light wrist movement (hand movement), the influence of which was expected to make itself felt within the pupil, with very little help from the teacher beyond making sure that every piece was played with something like its true expression. Heller in the original package is not sufficiently graded; he goes from one grade of difficulty to another, and back again, entirely ignoring the convenience of students. Moreover, many of the Heller pieces are without value.

Schumann pieces, especially from the standpoint of the music represent something. But it is rather an open question how the ordinary country teacher can best set about inspiring her class towards an appetite for the higher kinds of music, even for the piano and in song, the two fields in which capable illustrations might be found at hand. Wherever it is practicable to bring the class together once in a while (monthly, perhaps), with a program assigned in which all co-operate, and composed of pieces which, if possible, every pupil ought to know by heart, not alone her own numbers, but all the rest, something like literary discussion might be had.

There are certain conditions which the teacher must observe before it will be possible to obtain anything that can be called musical taste. First, to get a truly cantabile delivery of melody, or, more properly, cantable conception of melody; for it is in the conception of melody that the fundamental error lies, since when the cantabile concept is formed, the hand conforms itself thereto with a minimum of trouble. When there is a true cantabile, as shown in the little Heller pieces, some of Schumann, and farther on such as the slow movements of Beethoven and the Chopin Nocturnes, there is a taste which will endure.

The other element is a mental one, in which music seems to the player as something speaking, something coming from the heart. So long as the pupil merely plays notes, so long will it remain outside the consciousness of the player, and be something external and without bearing upon the feelings of hearers. But just so soon as the music sounds like a tone-story (not a description of something, but tone-forms having meaning of their own), so soon will the playing become more bright and aggres-

sive upon the attention of those who hear. By being a "message" I do not mean that mystical "message" which certain of our co-religionists are always speaking about; for so long as they do not inform us what they actually mean by the term, we cannot say whether we agree with them or not. But what I mean is, that every piece of music represents what I might use a rather large word for, and call a "form of consciousness;" or, to do it in German, a *Stimmung*,—a tuning of mind (more properly an "atunement"); in other words, an attitude, except that in music the attitude moves and lives. So soon as we add to a perfect reproduction of a composer's notes and forms this inner spirit, so soon do his works begin to come before us for estimation upon their merits. What is this which he says to us? Why does he so speak? Is it of value which he is saying to me? These are the questions which the attentive hearer asks himself.

And so it seems to me class clubs might be formed in which at first a few widely contrasted pieces are presented for comparison and for trying to ascertain what the composer is at; and later several pieces by one composer, in order to find out what his general flavor is; and still later, compositions of a few composers for comparison of styles and spirits. All these to be done conversation-wise, for forming intelligence. And along with such an effect, there will be the further one that the playing of all who take part will improve very fast, under the incitation of emulation no less than of a desire to bring into it as much as possible of the total which the composer intended to say.

All this, however, belongs perhaps more to the conscious in mental training than to the unconscious in mental development. For the unconscious, I rely upon memorizing certain representative pieces, and the after influence of the subconscious comparisons which go on in the mind of the pupil without his attention. If the material thus taken into the inner furnishing of the pupil is of sufficiently vigorous quality, and sufficiently characteristic, the musical qualities of the pupil will rapidly improve—improve more and more rapidly the farther on he goes; for with each added element for comparison the range of permutation grows wider.

Pupils who are essentially musical, and who come almost without effort into this state of finding in music the message and the saying of the composer, commonly have a musical heredity. I had once a talk with a musician, a bricklayer by trade, son of a

musical father, also a bricklayer, who showed in everything he said a quickness of ear and a lofty ambition in music worthy the most imposing circles of the musical world. And even while the parents may know little or nothing of piano music, the pupil will soon place them upon the same standpoint for hearing and appreciating that they enjoy themselves. In this way taste extends itself backwards as well as forwards. And just as soon as any kind of society or club forms a habit of hearing music quietly and attentively, and of talking about it afterwards, not as to the quality of the playing, but about the music itself, that society is on the right road. Everything follows.

CHAPTER TWENTIETH.

EARLY TEACHING OF MUSIC AS LITERATURE.

THERE has been a great change within recent years in the spirit and scope of piano-teaching,—a change not alone significant of American progress towards, and in some cases beyond, European standards, but distinctly a change which permeates more or less completely the teaching and study of almost all teachers. Fifty years ago if there was anything in this country anywhere like the study of piano music as a form of literature, I certainly never heard of it. And in Boston, where I had the pleasure of a limited amount of instruction, such an idea was never broached to me. We had one piece and one set of studies after another. The pieces were not particularly significant; and the studies were mainly Bertini, Czerny, and Cramer. At the present time, however, there are some thousands of students who have "graduated" in music only to find that they have no repertory for public or quasi-public playing, and have had no such instruction as would be of use to them in trying to select a repertory for themselves.

When such a person undertakes the task of supplementing his graduating course by taking up a list of pieces suitable for a repertory, he is not without direction. He gets together a number of programs by Paderewski, Godowsky, Sherwood, and Mme. Carreño; and he finds upon them certain names which continually recur. The actual quality of the individual pieces he can only guess at, except in the few which he happens to have heard himself. But at the end, after perhaps a few unproductive experiments upon impossible pieces, he comes out with one of the smaller fugues of Bach, a gavotte or two, the "Moonlight" sonata, a few pieces by Schumann, among which the "Träumerei" and "Bird as Prophet" are pretty sure to figure, and some pieces by Chopin, concluded by a concert piece of Liszt. The selection of composers is not objectionable, nor generally is the list of pieces; and if the playing is sufficiently good, the program

makes a pleasing impression. But such a list offers considerable dangers, the main one being that of comparison with great artists whose playing has been heard in these same pieces.

This, however, opens up another set of questions from that which I wish just now to consider. I will only say in passing, that all the interpretations in a program made up in the manner I have described will fall short of completeness, not alone from lack of what be called the habit of musical interpretation, but still more from lack of experience on a wide scale with each composer in the list. Every composer forms a sort of world by himself; and in order to fully interpret any one piece of his, you need to have become well acquainted with a considerable list of his pieces, in a variety of styles, until you fully recognize and enter into his individualities and the suggestions of transition, contrast, and delicate nuance. All this means some years of study and experience, and the work should properly have been done in large part previous to graduation.

What I had in mind at this moment, however, was something still more elementary. The idea that the body of music pieces by the great composers form a literature, just as the poems and essays and novels of the great writers form a literature, is now growing in what we might call the common mind of music students. A form of consciousness is being developed. This idea, when it is acted upon, will result in the systematic study of this literature, in its individual chapters and in the collocation of the whole. This study will be carried on in two ways: First, and perhaps for the larger number of students, by literature classes, in which works are played by the master, and analyzed and repeated over and over for several times, until the class feels the peculiar quality of the individual piece or pieces under consideration. Second, all the more advanced and talented members of the class will themselves enter upon the practical study of the leading composers, or of two of them at the same time. Notwithstanding the advantage of contrast in music, I am of the opinion that the best results of this kind of study will be obtained by concentrating the attention for some time upon the works of a single composer, until the student acquires the knack of his keyboard handling, and becomes saturated with his musical feeling. Later on the larger pieces of each great master will be studied in contrasted doses, for the sake of the hands no less than of the

mind, both which become more flexible by changing from one style to another.

All the above, which would have seemed chimerical in Boston in 1850, is now done, or very nearly done, not in Boston alone, but in all large cities and in many earnest schools in different parts of the country. There is, however, a place lower down to begin work in this spirit. What is the objection to directing the attention of students earlier to the poetical aspect of music? Suppose we give such a very easy little piece as Schumann's "Jolly Farmer," why not give one or two other little pieces by the same author, and along with the playing of them in suitable style treat the composer as an actual personality, encouraging the pupil to read something about him, and begin the work of placing the name of Schumann in the pantheon which every student unconsciously forms for himself.

Chopin will not come into use until the pupil is more ad- advanced. But there are several smaller composers, or composers of smaller pieces, who have produced a number of little poems such as appeal to the oncoming musical consciousness, and are enjoyed by children, and have in them no little of the promise and potency of higher musical interpretation. Gurlitt is one of these. I would not give an entire book of his pieces, but only a few,—four, five, six, or some small number. It would not be necessary to give many in succession,—one, two, or three, with an incompleted list of works by Gurlitt. Simply awaken the habit of considering the composer, so that the pupil thinks of his music as by some author in particular, and not as a mere fragment of the undifferentiated music protoplasm of the world-store.

Heller is an author from whom a well-instructed student ought to derive great benefit all along through the third, fourth, and a little in the fifth grades of progress; but his main work will be in the third and fourth. The so-called "studies," Op. 46, 47, and 45, not to mention 16, are not progressively arranged exercises, but mainly short poems for piano, their places in the book no more important as to order of taking them up than the place of articles in a magazine or book. After Heller, Mendelssohn is an author whose personality appeals strongly to students along in the fourth and fifth grades. We have many American authors who also make this kind of appeal. Beginning back, there was Gottschalk, who was a poet in his way. His music needs some study in the fourth and fifth grades. Best of all American

writers in this connection I hold MacDowell, who has one or more books of little pieces, but not much more difficult to play than the little Schumann pieces, but modern, and well repaying attention.

Even the brilliant pieces for fluency and dash might also be studied in this serious vein. Take even Leybach; he was a man, and not a bad one. In short, what I am contending for is to begin the habit of regarding music as a literature, and each piece as a poem by a writer whose personality and history are worth knowing something about—as beginning this as low as the third grade. The teaching need be no more than sketchy; but a suggestion, the habit of recurring to a few best writers, and recalling to the pupil's mind their place and personality—this will make a great difference in the pupil's after career, and at the same time add interest to current work.

PART II.

PRACTICAL MUSIC TEACHING.

PART TWO.

CHAPTER TWENTY-FIRST.

MUSIC-STUDY AS CULTURE.

I. ITS RANGE.

The great defect of much of the study of music which now goes on in this and other countries, is that so little of it ever reaches the point where the name culture can be applied to it. I do not know that the term culture has ever been better defined than by the late Matthew Arnold ; he called it, ' A knowledge of the best that has been said and done in the world." Hence, musical culture is a knowledge of the best that has been said and done in the *musical* world. Now, this is a very large field, and it is scarcely to be expected that the average music student, in the time at his disposal for musical studies, will be able to attain the full measure of knowing the best that has been said and done in the entire musical world. Even if we limit the term " best " rather severely, there will still remain a wide field in which many kinds of " best " have been said and *done*, especially the latter. For in music we have to do with tone-combinations addressed to the mind through the ear, according to the laws of music; and hence, a "best" which can never be comprehended by being inquired about, any more than one can know a distinguished man from descriptions. If one have a photograph one might be able to recognize the distinguished countenance when one meets it, but from a written description never, unless, indeed, there be some singular mark or peculiarity of appearance. So in music, to know the best is to have heard it often ; to have reproduced it one's self ; to have compared it with other products by the same author, and these again with each other in their chronological order ; and yet again with the products of other authors, contemporaneously and in succession.

Our music culture rarely reaches a point where the student is familiar enough with the works of any one composer to re-

cognize the style when hearing an unfamiliar composition by that author ; and still more rarely reaches a point where the entire productive activity of the composer is known even in its chief outlines.

Nor is this to be wondered at. Out of the many thousands who enter as pupils the great majority do so from one term to another, and with longer or shorter intermissions between ; so that the teacher is doing his work "from hand to mouth," as one might say, with prominent reference to modifying the manner of the playing according to its most pressing needs. The pupil, on the other hand, in the absence of stimulation of class reunions and contact with more mature minds, and the like, is also chiefly occupied in mastering the immediate lesson. In this way the pupil in the course of time takes a few compositions by the great masters in pianoforte literature, and learns many pieces by lesser writers, but, as a rule, entirely without proper understanding as to the place of any of them in art, whether great or little. In other words, upon its intelligent side the study is desultory and purposeless, although very fine advances are made in finish of performance. I shall not stay to argue these assertions. I leave it to the consciousness of the reader whether they are not to a great extent true in her own case ; or, if not true of herself, whether they are not true of too many of her school companions.

All this is wrong. If music is worth studying at all, it is as literature, poetry, an expression of the beautiful, and as product of some of the most gifted minds who have expressed themselves for the delectation of their fellow-men. Music has in it a poetry and a beauty, and a many-sided representation of soul, far beyond that of literature. The poetry of the pianoforte is more varied and more spiritually representative than that of the English language. But the point is, *how* is the student to be brought into contact with this poetry, when his study of music is, after all, only an accomplishment, and a diversion among his earnest occupations ? Obviously, I answer, in the same manner as similar results are attained in the literary schools by so co-ordinating the studies that the student, while supposedly working for the immediate lesson, is also working along a longer line toward this lofty and distant goal of culture.

In all the works of any composer there are certain ones which may well enough be taken as together fully representing the range and manner of his thought. All his remaining com-

positions might, without detriment, be classed as "surroundings," representing the fullness and amplitude of his talent, but not presenting any one distinctive trait not already covered in the works more generally esteemed. To mention Beethoven : any one who really knows the " Pathétique," " Moonlight," " Appassionata," and the last five sonatas, with the last four symphonies, has practically the range of the Beethoven mind. The string quartets afford additional illustrations, and all the chamber works are important. But, on the whole, the symphonies and the sonatas mentioned give a very good idea of the Beethoven style. So in Schumann, if one wishes to get the range of this most active of musical minds, it is only necessary to know well the Etudes Symphoniques, Kreisleriana, Phantasie in C, one or two of the Novellettes, and the Sonatas in G-minor and F-minor. Add to these the concerto and the first symphony, and the catalogue is fairly complete. Or of Chopin, the full range of the master mind is represented by the great Polonaises in A flat and E flat, the Etudes for piano, two of the Ballades, and about fifteen compositions among the Scherzos, Impromptus, and Nocturnes. Or, to take a little broader range, the scope of the Chopin mind is well illustrated in the compositions in the Peters-Chopin Album, excepting the most difficult pieces, where considerations of popular availability occasioned their omission. So of Mendelssohn, if one knows well ten of the Songs without Words, the Rondo Capriccioso, and a very few other pieces for piano, one has the range of this graceful and charming personality. Or, take Stephen Heller, one of the greatest among the lesser poets for the pianoforte—a sort Longfellow or Tennyson for the piano. Out of all his books of Etudes there are perhaps thirty pieces which represent him at his best—graceful in melody, pleasing in harmony, and refined.

Nevertheless, if the student casts his eye over the lists above, he will find cause for meditation ; for with all the best composers, such as Beethoven, Schumann, and Chopin, the best works are of very considerable difficulty, and are not to be touched by the student until after many years preparation—which preparation, in turn, cannot come from exercises alone, but from a *musical* development, in the course of which much music by same composers, and not a little of the less difficult of these same composers also, will have been taken up in proper order, and studied until it has made a way for the appreciation of the

greater and more recondite qualities in these larger works, wherein the flight of the mighty spirits was not at all hampered by considerations of practicability. Hence, a complete apparatus for preparing students in the spirit already outlined would consist of a series of lists or "courses," in which the most essential and fully representative compositions of every great composer would stand in progressive order, preceded by such other compositions as in the judgment of the scholars making the list would best lead up to the final goal. These lists ought to be marked off into grades with, if possible, a rational problem forming the central conception of the work for each grade. When so formed, the student who should select his studies out of these lists would by so much be working toward the goal of culture—proposed at starting. Nevertheless, everything would depend upon the *manner of study.*

II. ITS METHOD.

The method of music-study for attaining culture, in the sense defined in the preceding article (namely, as a "knowledge of the best that has been said and done in the world"), turns upon the real end to be accomplished, and the mental conditions upon which alone it can be realized. As already stated in the previous part of the discussion, what we are after is not simply a knowledge as to *what* pieces ought to be included in the list of the best of any author, or a list of authors whose names compose the list of the best ; but an actual inner comprehension of the pieces themselves which represent each author, and which represent *all* the authors.

Here are involved three distinct grades of knowledge, or understanding. First, to know each piece by itself ; to understand its melodies, its style, its peculiarities of treatment, both by itself and as pertaining to the general style of the author ; second, to *feel* the piece, to realize it as music and as poetry. Every piece by a good composer, or, more properly, every good piece by a good composer, is a distinct picture, representing an individual soul-state. As a picture is framed and hung upon the wall, perpetuating there, so long as it exists, the artist's view of a single scene whose beauty happened to impress him in a favorable mood, so every piece of music is the realization of a distinct and individual moment of the artist's soul.

Many players go through the notes of a piece without ever realizing this inner picture of the soul which it was intended to portray. They look at the surface. One may study a piece as to its grammar and form, its thematic treatment, and play it very smoothly and rapidly, yet never find within himself the answering mood to that of the artist who made the piece for his own expression. Ruskin, in "Modern Painters," calls attention to the different ways in which a pool of water may be looked at. If you look at the surface of a muddy pool by the roadside, you will see only a coffee-colored surface wrinkled by the passing wind. But if you look deeper into it, in the most unattractive of these little accidental accumulations, you will see reflected the waving trees by the roadside, the fleecy clouds, and the deep vault of the azure sky. So it is with the soul of man ; deep in its recesses the image of the invisible is ever formed, and the observant one may find it there. So also it is with every piece of music. If the work of genius, it surely has in it something of the spirit and the moment of its creation. That something it is the second grade of culture to feel and recognize.

But there is a third grade beyond this. In order to be cultured in music in the sense in which I am now using the term, one must know and feel these chosen pieces, and also recognize them in their relation to the great whole of what in music also we might use Emerson's term and call the "world-soul,"—the totality of musical intelligence and feeling as brought out in the works of all the great composers together. This is a much more mature state, and will be reached only after much reflection and long study. But I anticipate.

We have to reconcile two opposite interests, in order to know any one piece well, we have to study it thoroughly ; must know its actual letters and words and sentences, and its true style and movement. But, also, in order to know it in the higher sense, we have to know it as related to the other pieces, which together are to compose our sum of knowledge. Hence a conflict of interests ; if we leave the piece too soon it is not perfectly learned, but if we stay on it too long we forget the other pieces with which we must bring it into comparison. Not only so, we miss something else. Much culture comes to us unconsciously. There is a technic of mind-versatility. There is a stupid attitude of mind into which some fall who live very limited and monotonous lives. Within a very narrow range they show

intelligence ; outside this range they show no intelligence. Whatever exists beyond their current experience, or beyond the limited range of their imaginations just over the borders of their personal experience, is as if it did not exist. The old-time British rustic was an example of this mental state. Now, in music there is also a mental impassibility,—an incapacity to enter into and appreciate experiences outside a very narrow range. And this incapacity is in part a natural trait of undeveloped states. The child has it ; within certain limitations he is bright; beyond these limitations he is unmoved—he is beyond his depth. Now to tarry too long upon one piece is to stagnate the mind, to keep it long in a rut, to stereotype a single impression or mood. This mental inaptitude for versatility will always be noticed in the playing of the pupils of those teachers who make it an invariable rule that the pupil must practise one piece at a time, and remain on that one until it is quite learned, so as to be played perfectly. It takes a very long time to play a piece perfectly ; and, if there is nothing else to practise upon, the piece degenerates into an exercise long before it has been brought to perfect technical form.

The remedy for this is very simple : Several pieces must be practised at the same time, or in connection, in such a way that they not only relieve each other but actually contrast with each other. In this way one is making the playing more diversified and responsive at the very same moment that the attention is being rested and the hand made more and more flexible and capable in many directions. Fortunately, also, this is the road to musical growth. For in the same way that the intelligence gets tired of following continually the same combinations, and the hand tired of following over and over the same keyboard track, so also the musical appreciation falls asleep when the monotony is felt.

There are certain typical excellencies in good playing which represents certain typical smartnesses in the playing mind. There are the fast and brilliant finger-pieces, in which pianoforte effects are the substance ; and there are slow and deep melodies of nocturne-like effect, or still deeper and more serious, like the slow movements of Beethoven ; and there is the thematic type, such as we find so often illustrated in Bach, where a leading motive is carried through varied harmonies and developed into a canto of a genuine musical poem without ever relieving it by

the entrance of a second theme. A good modern example of this is the Schumann Novelette in B-minor, Opus 99. In all these there is a second subject, if the piece is of any extent, but an entire paragraph is developed out of the single motive. Now, these three types of musical construction relieve each other in the study, and also in the fingers, and each type throws inner light upon the others. After a while the student discovers that the thematic piece has feeling in it, and as truly represents a soul-state as the other. But we are still a long ways from a definition of the method by which culture will be reached. Let us hasten.

These, then, are the conclusions : The conditions of culture in music are that the study mainly occupies itself with pieces which are strong, significant, representing good minds in their best moments. Only so much of a lighter sort is to be admitted as is absolutely necessary for keeping the student under the impression that he is enjoying himself. *Second*, that each piece as it is studied be learned by heart, and be played until it can be given with real musical enthusiasm. *Third*, that at least three different pieces (for studies) be in practice at the same time, contrasting with each other in style, composer, and technical demands. *Fourth*, that after a certain little repertory of the pieces by one composer has been gained, they should be studied anew in connection with each other, in order thereby to discover their points of similarity and difference. This will be helped through recitals which the class may give together, devoted to one composer, with an historical sketch of the composer by way of concentrating the attention. Then, later, recitals of several composers, bringing out the points of similarity and contrast. Later still, the classification of composers into schools, and recitals devoted to one school, with especial reference to bringing the best representatives of the school into the foreground.

Even those unable to hear music except that which they make themselves need not be shut out. They will go more slowly, and some of their steps will not lead towards the goal ; but, on the whole, there will be progress. Learning by heart a certain number of pieces of the right kind, and in the right connection, and keeping them by heart until they form part of the furnishing of the mind, will certainly give culture to just the extent that the music is supplemented by reflection and serious aspirations.

CHAPTER TWENTY-SECOND.

ADVANTAGES AND DISADVANTAGES OF MUSIC STUDY ABROAD.

I have been asked over and over again to express my mind upon the general question of the advisability of American students pursuing a part of their studies abroad—meaning thereby in Europe. I do this just now with right good will, because it is a question not wholly upon one side, having both advantages and disadvantages so evenly balanced as to make it a difficult matter to say which side should have the verdict.

As an American teacher, I have no sympathy with the disposition of many to send pupils to Europe for "completing" their study—in the sense of our keeping here preparatory schools. I do not keep a preparatory school, nor do I like to see any other reputable American do so. Nor would I value the verdict of a foreign conservatory that such and such pupils had been sent there "well prepared." I am not "preparing" pupils; I seek to finish them. In other words, I prepare them to take care of themselves.

Nor do I recognize superiority in European teachers of pianoforte over those of this country. On the contrary, we have here all sorts of teachers. Among them are some who represent everthing that Europe has to give a musician; men of ability and real solidity. In short, *artists* of a high character. Teachers like Sherwood, Liebling, Faelten, Baermann, Lang, Perry, Orth, Mason, Parsons, Buck, Eddy, Bowman, Foote, McDowell, do not need European indorsement. They are first-class artists, independent and intelligent. What teaching can do for students, they know as surely and as masterly as any one in Europe. These men are above the usual level of the celebrated teachers into whose classes American teachers can come in Europe. Only Moszkowski, Leschetitzky and Scharwenka are to be mentioned as belonging in the same high class.

I go further, and claim that American teaching is often better than the best foreign. It is more independent, less hampered by traditions and more progressive.

It is self-evident that American teaching fits the pupil's state better than foreign. Consider for a moment the conditions under which foreign teaching has to be done. The American student in Germany is shut up to the alternative of taking his lessons in the German language, and through his imperfect knowledge of it losing half the fine distinctions which the teacher attempts to point out to him ; or of taking the lessons in English from a teacher who himself but imperfectly understands it, and who in addition to imperfect mastery of English is also limited in time, having a class of four or six pupils, so that each has only from ten to fifteen minutes for individual attention.

If this be true of the German teachers of the first class, what shall we say of those of the second and third rank, such as occupy chairs in most of the conservatories ? They are good musicians, to be sure, but men without originality, tact or inspiring quality. Eminently respectable and praiseworthy, but, oh, how dull ! These men are in ruts, and never for an instant do they make allowances for individuality or progress. They kill talent, except in a few cases where it is of such pre-eminent quality as to rise in spite of them.

The musical atmosphere of Germany is in part a myth. In certain centres, such as Leipsic, Berlin, Vienna, and Munich, there is a vast amount of classic music played in the course of a year, and students can obtain access thereto at a minimum of expense. Some of the advantages in this line are of the best possible character ; but also many of the programmes are thoroughly conventional, and the readings merely respectable. Nor can high-class music be heard in Germany at less expense than in some of our own larger cities. The various quartets and symphony orchestras sell many tickets at merely nominal prices. It is fortunately true that the demand for these tickets far exceeds the supply. But this will right itself in time.

The so-called musical atmosphere of Europe is practically inaccessible to American students. That is to say, German artists live among themselves. American students have no part in their life until they have already become artists, or have given practical evidences of being in the way to do so. We look at this thing from a mistaken standpoint. We remember Dr.

Mason's life at Weimar, many of us having heard from him the interesting incidents relating to it. Others think of Miss Fay's charming accident, "Music Study Abroad." I call this fascinating little work an accident, because it was not expected to become a book. Miss Fay wrote unconsciously for the home folks, wrote with a sincere and childlike enthusiasm, such as few musical writings can show; the larger public looked over her shoulder and learned to see with her eyes. But this musical atmosphere, which Miss Fay breathed in Berlin and Weimar, she in part created herself, and in part entered into by reason of her own social preparation therefor, to a degree wholly exceptional. Educated by her father at Cambridge, along with the children of the poet, Longfellow, she belonged of right to a highly cultivated circle of literary and artistic people.

Then this musical life was that immediately surrounding Liszt. Liszt was a phenomenon in music. He had enormous enthusiasm, magnetism and originality. He drew to himself the best of every country, and such was the inspiring quality of his personality that he excited each one to give out his best. This musical life at Weimar was *sui generis* and without parallel in the history of music. Something like it might be had here if, for example, Theodore Thomas were a brilliant talker and a lover of young musicians. With his knowledge of the best music much might be learned from his conversation. Those who had the good fortune to know Dr. Mason twenty years ago, and were intimate with him, will understand what I mean. A student taken in hand by McDowell or Sherwood and admitted to his confidence would have a musical atmosphere such as few centres in Europe can boast. But no one of our teachers keeps a *salon*. Those who might do so, have too much to do. It is so in Europe. There is indeed a musical atmosphere in Europe made up of American students, who, having come far from home, are dependent upon each other for society and inspiration. They talk over musical works and performances, compare notes, read the criticisms, etc., and in many ways improve each other. But this in turn might just as well be had in America. In music it is, as in religion, that wherever two or three are gathered in the name of art there is an art atmosphere. Many a lady teacher of my acquaintance has an art atmosphere in her town, more sincere, more religious and more formative to the pupils under her care than much of a more pretentious kind in celebrated

places. In music, also, the kingdom of Heaven cometh not with observation.

Have you ever thought how it happened that all the great players were educated by comparatively unknown provincial teachers ? It is for the reason that genius comes where the conditions are ripe for it, and sunlight and personal care are the main necessities for its development. All these fine players have taken from their unknown teachers an amplitude of personal care and affection which no celebrated teacher could have been paid to give them. The marriages which have taken place feebly express this. Think of Marcella Sembrich and her amiable but frowzy-headed husband, who taught her piano ; Essipoff and Leschetitzky ; Chopin was a master pianist from the hand of an obscure teacher in Warsaw. When he went to Vienna at the age of nineteen he was as good a player as he ever became. Even those giants, Tausig, Rubinstein, D'Albert, became pianists mainly through their early training with teachers comparatively unknown, by the sheer momentum of their own original insight and genius for the art.

There was a musical atmosphere in Berlin, I suppose, when Kullak's class had such members as Liebling, Sherwood, Orth and many other Americans, whose names do not at this moment occur to me. But the pre-eminent quality of it appears only when it is looked at later, in the light of the subsequent revelations of the originality of these young men.

There are two objections to the value of music study abroad. The first is the rigid character of it, and the inevitable hampering of the young teacher with the obligation to do with his pupils exactly as his German masters did by him. I have never known a young musician home from Germany who did not have to outgrow this influence before reaching real usefulness in America. The same difficulty exists with young masters educated in America, as any of us having sons in college can testify, but in the case of study at a celebrated foreign musical centre, there is the added halo of distance and indistinctness. The second objection is the length of time occupied. I think the same attainments occupy half as long again to reach in Europe as in America.

There are two other considerations, however, strongly in favor of foreign study. The first is the probability of continuance. All who have undertaken to deal with students in this

country know how extremely difficult it is to keep them at study without their losing much time in an ill-judged effort to earn money. When a student goes to Germany, the point is conceded. The parental coffer is opened for one, two or three years upon a rational estimate of the amount needed, including expenditures for concerts and all the rest. Here it is not so. An advanced student has an opportunity to earn something by giving lessons, and immediately he cuts off half his time of practicing, reduces the lessons to one a week, and hampers his progress to such a degree that it is little less than a miracle if he accomplishes anything. So also in attending concerts. A parent measures up to your price for lessons without hesitation, but when he is asked to add to this sum a certain allowance for concerts, his soul rebels. Upon this ground, solely, I have often advised pupils to go abroad.

Another reason for going abroad is the reduction of self-conceit. The cure is not permanent, but while a student is upon European soil self-conceit is very materially mitigated, and in some cases cured forever.

I remember that I asked Dr. Mason his opinion of this question some years ago. In 1860 he told me a good deal of his experiences at Weimar. After I had heard it all in the reverential spirit due to the names of Liszt and Mason (especially as I had always been a disciple of Dr. Lowell Mason), I asked: "Well, did it pay?" His answer was conclusive. "No!" he said, "it did not. Liszt, although full of inspiration, was the most unsystematic of men. He was no teacher at all. One could learn much there, but nothing systematically or in convenient form for after use." Some years later, when speaking of young students going abroad, he said that the main use of it was "for them to discover that it was of very little use." He also recommends it for taking conceit out of them.

In the case of virtuosi, it is different. I suppose that if Clarence Eddy had studied with Dudley Buck five years as he did with Haupt, very likely he would have become about as good an organist as he is now. But he learned from Haupt all that an old virtuoso could teach a young one, together with whatever added years had taught the older man as likely to increase the possibilities of a talented student. Virtuosi must eventually find the company and assistance of the great masters in their own line. This is in the necessities of the affair.

And in conclusion, I would recommend to every young American going abroad the reflection that, however interesting it may be to him and however profitable, he is not going to learn anything there which he could not learn just as surely and exactly, and generally more quickly, in America ; provided only that he would enter and continue his studies here with the same abandon. Europe can do nothing in musical pedagogy which America cannot do just as well. The star of art shines no more brightly there than here. The majority of people in all lands care but little for art. Only a few are chosen in any country. America is crude and new, but our progress is wonderful. And in the art of teaching, in readiness to adopt new ideas, we have an advantage. But after all, the great point is the language and the psychic compatibility of compatriots. These two elements are strong upon the side of home study.

CHAPTER TWENTY-THIRD.

PRIVATE TEACHERS *vs.* CONSERVATORIES.

The most important service of the conservatory is that of imparting what might be called an average musical education, and particularly in educating college students to a proper estimation of music as an art—something which our American colleges formerly ignored entirely.

Theoretically, the conservatory is a more economical place for making musical studies than one can find with private teachers. Upon this point, however, a grain of salt has to be taken, inasmuch as the great bulk of teaching in conservatories almost everywhere in the world is done by a grade of teachers such as no ambitious student would think of employing except when obliged to do so through the accident of their being included among the faculty of a selected conservatory. This applies to the European conservatories quite the same as those in America. In many cases there are one or two really superior teachers connected with a conservatory faculty in one capacity or another ; but the work which these men do forms but a very small part of the complete work of the school, and the average student experiences even a smaller percentage of their influence than an average undergraduate of the immediate influence of the senior professor in his department.

And this, moreover, against quite another disadvantage under which the conservatory is placed as compared with the university. When an undergraduate registers in a university college, he perhaps pays an annual fee for tuition amounting to $100 or $150. The instruction which he receives, however, taking the entire undergraduate body, costs the university at least five times this sum. It is true that the undergraduates in the lower stages do not receive benefit in this proportion to what they pay ; for in the college as in the conservatory the tuition during the first three years is almost entirely performed by young teachers who have their reputation to make.

But in the conservatory, as it stands in most of our American cities, the student does not really get the benefit of all that he actually pays. In the great majority of schools where a pupil pays say $2.50 for a half hour, the teacher who administers the half hour receives only half the amount. And there are very few conservatory teachers indeed who receive compensation above two dollars per hour for their work. Yet the pupil is made to pay for lessons under them at least double this rate, and in some cases much more. This is an economical detail not without weight. In other cases the tuition fees are wholly applied in paying for instruction ; the endowment funds furnishing the incidental running expenses. In others at least a part of the running expenses are paid out of the endowment funds. But the great majority of conservatories in America have no endowment funds whatever. Every incidental advantage, in the way of theoretical teaching, history work, recital and the like, being so much pared off the tuition fees.

The argument for the conservatory, therefore, upon the score of economy is not valid in its full extent ; but only so far as one decides certain other questions which come later.

Every eminent private teacher will agree with me that in music the personal element probably cuts a larger figure than in any other department of education. It is well known to all good educators that even in the literary branches the personal element is very important. By this I mean, contact with a living teacher of incisive mental powers and educational tact. When it has happened that some superiorly educated man has devoted himself to the education of his own son, the results have been astonishing when measured against the time or the early age at which uncommon attainments have been made. This arises from two sources : The teacher is better prepared than the average teacher, and he is also more sagacious in divining the momentary state of the pupil, and is therefore able to administer instruction better, and make it more stimulative.

The great things in elementary training are two :—To awaken an appetite for knowledge, and to train the mind to intelligent application. In other words, to stimulate desire for learning, and to discipline the attention, to the end that serious acquirement may be made. In this the example of the teacher counts for a great deal, and his tact for divining the condition

of the pupil and selecting things which will interest him, counts for a great deal more.

It is this element which sometimes enables a piano teacher who cannot play to compete successfully (judging by results) with others who can. When the pupil is once awakened mentally, and when the teacher is able to place before the pupil the proper material, and has enough of the art instinct and experience to start the interpretation in the direction of true expression (from within), the pupil will arrive at most of the desired qualities in the interpretation by his own exertions ; the non-playing teacher then has it for his problem to finish the beginning thus made, either by his own criticism and explanations, or by the example of good players. In short, from this side, the pupil who is thoroughly waked up to an artistic idea of music is already educated, inasmuch as by application everything possible for his individual endowments will follow.

It is astonishing to one who studies this question for the first time, how few really great teachers there are in conservatories in any part of the world. A school (literary as well as musical) tends to conservatism and uniformity. *In mediis tutissimus ibis* (" mediocrity is safest, my son ") might also stand as the motto over the gates of the campus, everywhere. Look over the annual prospectus of the once celebrated conservatory of Leipsic, and you will see indeed certain well known names, such as those of the venerable Dr. Carl Reinecke, Dr. Papperitz, Dr. Paul, etc.; but of real teachers of the pianoforte not one single first-class representative. No doubt good elementary instruction is given there and among the hundreds of pupils there should be a number of fine players. But if so it is a case of good talent, and not something which the school has created. The same is true of Berlin, although there is generally at least one celebrated name kept there for the looks. The student, however, will find that his own lessons, under one pretext or another, must be taken from some pupil of the celebrated teacher for six months or a year or more, until he is properly " prepared " —after which he must wait his turn for admission to the coveted classes.

When he has once secured admission to the classes, he then finds that either he must pay a high price for private lessons or else receive so very little of the great man's attention as to derive little or no benefit therefrom.

Education comes high no matter how we fix it. One of the best combinations that I have ever known was made by an acquaintance, or rather two acquaintances, of mine who for some years had about four lessons weekly ; two from Dr. Mason in piano playing, and two from Mr. Dudley Buck in harmony and theory. The par value of this instruction was something like twenty-four dollars per week (four hours in all)—although by a fortunate dispensation of generosity on the part of the justly celebrated teachers there were mitigations, in this instance. But it is safe to say that it would have been impossible to have produced the kind and quality of musicianship combined with artistic feeling, attained by these fortunate girls, in a much greater time, if ever, under less gifted teachers.

One of the most important problems in musical education has yet to be solved. It is how to secure for young pupils the advantages of contact with and direction from the great teachers, upon a scale adequate for mental awaking, without insuperable expense.

Theoretically every well trained young musician ought to be a competent teacher. Actually they are not. They do not make so many nor so serious errors as they once did, perhaps, but however well they may perform they generally lack entirely what medical schools call *materia medica*, that is, a knowledge of the material of teaching—the studies and pieces with reference to their educational value, whether for mind or fingers, or both. For want of this kind of training or acquirement, young teachers make very serious blunders, of which one hardly knows which is worst, the unwise introduction of alleged "classical music" (music by writers following classical models without classical inspiration), the premature attack of mechanical difficulties, or the introduction of positive trash. In any case the instruction too often fails of doing the work it should do, and after several years of lessons the musical education remains so shallow that the pupil easily dismisses it to the limbo of the forgotten.

On the whole, from whichever side we look at it, the musical student will have to make his election whether to get a good average education at a moderate cost, without any great distinguishing traits ; or a superior but more specialized education under expensive private teachers. Nor is the decision simplified by the fact that the student will have to make it himself, and before he understands the real points involved. It is imagina-

ble that a conservatory might be so managed that the directors could select all the difficult cases among the students (all the under-endowed, or the sluggish ones, who especially need stimulation) and place them for a time under the care of the directors themselves. But in practice this would not work ; for the well-endowed ones are precisely those whom the director most desires (as likely to be more credit to his institution) and also the ones who are most determined to have the very best instruction that the institution affords. Nor, so long as the academic rank of the professors is measured by the size of the lesson fees, and the pupils are prepared to meet the demands of the fee list, will it be possible to avoid these difficulties.

Another point which has astonished me for many years is the very small percentage of fine players which conservatory classes show. This is true all over the world. In thirty years of activity the once-celebrated Stuttgart conservatory has not allowed one single fine pianist to get out alive. With some five hundred pupils, at least above average abilities, they never make a good player. Nor have they ever made composers. They have done nothing but give instruction which did not instruct ; and they have gained an international reputation for this.

Here in a leading musical college, for instance, with a registration of more than a thousand pupils yearly, they have had to offer free scholarships attainable by good players, for the credit of the school. The same is true of many other schools. Yet you have only to attend the musical recitals of almost any leading teacher to hear not one but a half dozen good players, showing independence, orignatlity and real musical stuff. Of course our conservatory friends will tell us that this is due to the foolish preference for expensive private teachers, and that the same pupils would do much better in the conservatory. The answer to this is the fact already mentioned, that while the schools have for years had a splendid material, they have not been able to demonstrate this more excellent way of theirs. Moreover, the best players of most leading private teachers are those whom they have brought up from the foundation.

Unless there is something vital in this personal question I have mentioned, how can we account for so remarkable and so conspicuous a disparity in results, both in quality and in percentage, from a given volume of material ? For, I reiterate, the private teachers get vastly better and more artistic playing, and

from small classes of twenty pupils as many really superior players as large conservatories are able to evolve out of material twenty times over more abundant.

I conclude, therefore, that the tendency of the private teachers to come together under conservatory forms is more apparent than real, and that it is not yet a time when the day of the private teacher has passed, nor do I believe it will ever pass. More, I rather think it will come again to some extent in literary education. By which I do not mean that colleges will give way, but that original work, towards which scientific teaching is more and more tending, will continue to be done as it is now under the immediate supervision of a professor who is what we call in music an artist.

Nor is it true, I am sorry to say, that the conservatory as at present administered, properly prepares the student for advanced work under a finishing private teacher. The methods are not in line with artistic work. This is true so far as I have personal knowledge and observation. Speaking as a piano teacher of more than forty years experience, I would prefer one of my own pupils advanced from the lower grades to any conservatory pupil I have ever had, although I have had several who had already graduated with distinction and afterwards taught successfully in their *alma mater*.

The school is conservative, *per se*, and tends to average and impersonal results ; music is special ; it is something which belongs to the innermost life of the pupil ; and individual relations and biases toward music and away from it are what the teacher has to over-rule (upon the principal of the Divinity making the "wrath of man to praise him," as the Calvinistic idea used to be), and the highest results now show themselves in the work of private teachers, and not in conservatories ; and I believe that there are reasons why they will continue to do so. Some of these reasons I have mentioned above. For we live in an age of specialization.

So far I have written entirely from the standpoint of the piano-teacher, both because it is this part of the work which I have studied more carefully, and also because the piano student's standpoint is that of about four-fifths of all the music students. But I am not sure but the case will appear differently when studied from the standpoint of the student of string or wind instruments. The piano student in these times deals with the whole

musical idea, according to the rank of the material he studies. I mean to say, whatever he studies, it is not simply to play his instrument but to present musical ideas upon it, *complete* musical ideas, in all their ramifications and relations of harmony, melody, rhythm and feeling. Moreover, there is a well established fashion now to perform the education largely by the use of material which not only represents the best musical minds, but also these minds in their best moments. The student, therefore, in training himself in the arts of playing and interpretation through the compositions of Bach, Beethoven, Chopin, Schumann and Liszt (for these are the great authors of material as well as of literature for pianoforte) comes in contact with the greatest minds which have adorned the musical art, and he must be slow indeed if he escapes stimulation and uplifting from this contact.

Something of the sort may be claimed for the violinist, who at least has the leading ideas of whatever composition he may be studying. Nevertheless almost everything that he studies he takes in an imperfect form. He has the first violin part and nothing else ; hence while much of the time he may have the leading idea of the composition, there are always harmonic relations, and often accessory ideas, which serve to give this leading idea a wholly different interpretation from that which the mere melody suggests. The exceptions to this lie mainly in those two great sheet-anchors of violinist education, the six violin sonatas of Bach and the Paganini caprices, which all having been written for violin alone contain, if not their own full ideas, at least enough to afford the imagination support in completing them logically according to the intention of the composer. When the violin student passes beyond these things (I mean passes one side of them—they never get beyond them), he has recourse to the solo part in violin concertos, where the work of the solo instrument is naturally developed to a point almost equal to that of the solo compositions already mentioned. Still it is easy to see that a student might master the solo parts of a dozen violin concertos without having a true musical idea of any of them, because all the elaboration, all the instrumental coloring, and all the concerted dialogue work between the solo voice and the support would be wanting. Still more, from having heard his own part and his own part alone for many repetitions, an interpretation unavoidably establishes itself in his mind, an interpretation

or expectation always inadequate and generally false, which it will take much work later in life to correct.

Here I shall be met by the remark that no good student would be so foolish as to study a concerto without devoting the same attention to the complete score as to his own part, whereby he would obtain an idea of the work as a whole in all its relations and poetical coloring. Perhaps not ; but they do.

If the part of the first violin appears thus, what shall we say of the status of the private student upon the inner instruments, like the viola, the 'cello, double bass, horns, trombones, clarinets, oboes, and the like ? In all these ensemble work is one of the most important agencies in developing a musical art of playing, inasmuch as these instruments find their artistic application only in connection with others, the powers of which they mutually supplement and contrast.

For these reasons it has been remarked that all good orchestral violinists and musicians, and all really artistic solo artists upon orchestral instruments, have been formed in conservatories, and cannot be formed elsewhere ; because nowhere else can the means of elementary practice in ensemble work be found. This position does not admit of dispute, and I cheerfully concede it ; and add, further, that the production of orchestral players of musical intelligence is just now the most important work which American education can do. When we get a body of good players of American habit of mind and under American direction, we will eventually have an American orchestra of significant ar- we will eventually have an American orchestra of significant type, just as much so as in our first-class American solo artists, like Mmes. Bloomfield-Zeissler, Carreno, and Rive-King, Sherwood, MacDowell, and the like.

To what extent superior teaching can do conservatory work outside conservatory organization in these branches I would not consider it worth while to inquire, since the number of good teachers upon the instruments is so small that practically the conservatories take up the whole of them. And with the violin, at least, the conservatory is in a very different state from that of the piano, when it has such men as Jacobssohn, Schraedick, Loeffier and masters of this grade, who are among the great teachers of the world.

With reference to the whole question, therefore, it is plain that the case of the conservatory is by no means so easy as as-

sumed, in the department of the pianoforte, and to a degree in that of the voice. In both these the private teachers are far ahead in percentage of results demonstrated from a given amount of material. But upon the side of orchestral instruments, the imperfections of the individual instruments are such as to necessitate collecting the students into bodies where different instruments can be brought together for ensemble practice.

It may also be cheerfully admitted that piano and vocal students might derive considerable advantages from association in this work, by hearing good works performed for practice. This, however, will not be so great as would at first glance be expected, for the reason that the important orchestral works are so difficult to play that student's orchestras never attempt them ; a circumstance which relegates the student's ensemble performances to the easier overtures and symphonies of Haydn and Mozart and occasionally Beethoven—which is a very different thing from the grade of material upon which advanced undergraduates in piano exercise themselves.

The truth, therefore, lies rather one side the position presented by the conservatory partizans, and private teachers need not altogether lose heart for some time yet. Nor need the conservatory pause to plume its feathers until it has solved the problem of so conducting its own work as to secure for piano students and young singers the advantages properly belonging to the conservatory idea, without missing any of those here pointed out as thus far the exclusive property of the private teacher.

NOTE. The foregoing essay was originally printed in MUSIC as a rejoinder to an article in a previous issue from Professor Dickinson, of Berlin, in which he took the ground that conservatories were gradually but surely superseding the work of private teachers and that the latter in self-defence were compelled more and more to associate themselves into faculties in order to secure for their pupils proper musical training. Taken, as here, without this connection, my remarks might seem hostile to the conservatory—which was not intended. Both private teachers and conservatories have many imperfections to answer for, and a perfectly just equation between their several advantages and disadvantages is a matter of individual cases ; no general conclusions can be affirmed. The reader, therefore, is cautioned to bear in mind this other side which in the original appearance of this essay had been presented to the same audience.—*W. S. B. M.*

CHAPTER TWENTY-FOURTH.

MUSIC IN ITS RELATION TO OTHER SCHOOL STUDIES.

I have been asked to define the relation of music study in the public schools to other studies, such as Geography, Arithmetic, Grammar, History and the like ; and as I happen to have convictions not wholly in harmony with the emotional generalities commonly talked concerning music in the public schools, we will consider the question here, and in order to do so intelligently let us first ask ourselves, What is the precise relation to life and education of the studies already named ?

The trained mind differs from the untrained mind mainly in three particulars. First, in the power to control the attention and direct it to any object desired and retain it there until an end is accomplished, such as acquiring a certain knowledge, resolving a problem, and the like ; second, the trained mind has an abundance of what we might call the rudiments of knowledge, by which we mean a stock of general concepts upon most of the subjects coming up in common life ; and, third, the trained mind in its best form is also a cultivated mind, in that besides these elementary concepts it also has a considerable furnishing of ideas, sayings and thoughts of the greatest and best minds—such as one derives from literature, history and cultivated intercourse. The highest type of mind goes further than this, namely, in arriving at original thought of its own, which sometimes amounts to adding something to the " best that has been said and done in the world," and so to the richness of culture.

In these definitions we have already an implied answer to the question, Wherein does the self-made man differ from the man made by schools ? For in the school the atmosphere is supposedly favorable to study, and the surroundings also favorable. Hence the school by diversifying the subjects of attention and by frequent necessity of reporting for recitation, assists the student in acquiring the elementary concepts of intelligence, as

noted above, and in the same act trains the attention without overtaxing it. The self-made man has to pick up these concepts by his own reading, or by contact with life, and he does it at a disadvantage ; but commonly in the effort he develops or illustrates a greater control of the attention, and very often arrives at a positive originality, which if properly rounded out by culture may be of great value to the world. The self-made man who does a smooth job, is like a man who carves a statue with a pocket knife. It takes longer and costs more effort than if proper tools had been employed, but the statue may be of standard smoothness, nevertheless.

But to return to our Geography, Grammar, Arithmetic, and so on, in the schoolroom ; they are designed to serve a two-fold purpose—they afford material for applying the attention, and the ideas or general concepts learned from the studies, are intended to form part of the elementary furnishing of mind, and so to pave the way for higher attainments later on.

It is entirely true that music is capable of being so used as to discipline the mind quite as thoroughly as any of the other studies pursued, not excepting Algebra, Geometry, or Logic. But in a different way, and I do not think that this is the best use of it in the schoolroom.

One of the drawbacks of schoolroom life is the conflict of what the Swedenborgians call " proceeding spheres," or personalities of pupils and sometimes of teachers. We are dealing so much nowadays with electricity and various potent but unseen forces that we begin to understand how serious an influence may be which merely disturbs. Now it is quite possible for an uncongenial personality to disturb merely by proximity, without saying or doing anything mentionable. There are people who stop our train of thought when they come into the room, even if with the best possible intentions. Moreover, in the schoolroom there are always some who come to school in a bad humor. The bad humor of these is felt by the sensitive ones, and it hinders study and oftens leads later on to neglect of study. Now, music (singing) has the power to harmonize the school. It also relieves the strain of study, and it calms the restless. Moreover, it predisposes the mind, or puts it in an attitude in which it is easier to perceive and retain truth. There is no other exercise which can do this to the extent that singing can. The physical exercises now so much in vogue do something of this sort. When all the

children stand, move, gesture, breathe, and attend in the same way, the instincts of contradiction which so many children inherit (or have developed as the wrong-side-out ability to inquire and test) yield, and a certain harmony takes its place. But music does this much more thoroughly than physical movement, because in singing there is an altruistic element per se. Neither utility nor beauty are the ends which lead a child to sing, but a longing for expression. The sustained and affectionate tone of the singing voice reacts upon the soul of the singer, as also do the tones of each react upon the others. And so after only one or two songs the schoolroom is in quite a different state from what it was. Immediately that lessons are again taken up, the minds take in ideas more quickly and more amiably ; the axles of life have been oiled, and friction is diminished or done away.

There is also in singing quite an exercise of soul in the unconscious learning from beautiful sentiment of the poetry sung ; but this, fine as it is, I hold to be to be of less value than the rudimentary use of music already defined. The best thing a song can do is to make the singer better—if only for a few moments. And the bettering which the music itself does for the singer is more spiritual and more lasting than any possible lesson remembered from the poetry.

Hence I consider it more important for the school and for the child to learn to sing in the spirit I have mentioned than to learn any number of musical technicalities, including that great feat of "transposing the scale," which used to be the pons asinorum of the singer. Almost every idea and fact one learns in the common school is forgotten sooner or later, excepting possibly the duty of nouns to agree with their verbs (or vice versa) and the multiplication table. But the mental training is never lost, and the main thing is to get as much of it as possible, and as amiably as possible, to the end that the way of further knowledge may seem to the child a pathway of roses and of pleasant sights and sounds.

In any graded course of public school music, extending over several years, the natural curiosity of the pupils and a very small attention on the part of teachers will lead to a training in the little of science which elementary singing contains. All this will come almost of its own accord. To read music from the staff is (in Hamlet's phrase) " as easy as lying " when once the elementary traits of melody have been felt by the pupils. The writer

who finds it necessary to lie awake at nights to make his verbs agree with his nouns has missed a part of the literary instincts. Once having any kind of language instinct and once shown the trait of agreement, he never thinks of it again ; verbs do this of their own accord—just as girls get married if the noun suits them. It is part of the everlasting nature of things.

One of the arts of modern education is to understand the influence which the unconscious plays in mental development.

Through its influence upon the unconscious state of mind, music is one of the most potent instrumentalities in education, if we rightly employ it.

I have before called attention to the fact, foreign to the present discussion, that in the serious study of the pianoforte, for instance, there is mental training of very decided potency ; and culture as well, also of high potency. But for use in the schoolroom, for children between six and ten, the most noble use of music is this unconscious control of spirit-state, upon which acquiring knowledge, retaining it, and understanding it, so much depends.

CHAPTER TWENTY-FIFTH.

THE TRUE IDEAL OF MUSIC TEACHING.

It is one of the peculiarities of the business of teaching music that, owing to its unlikeness to other departments of instruction, and as a consequence of the private manner in which it is carried on, that music teachers are out of touch with all other departments of education. The hand-to-mouth policy governs far too much of the teaching ; and taking the country through, especially if the boarding-schools be left out of the question, the average teacher feels sure of his pupils for no more than the one term in which they are actually at work. From this it happens that the lessons resolve themselves into expedients for getting along. One piece is studied, then another ; and a few exercises are practised, partly because it looks well to give exercises, and partly as preparation for more difficult playing later on. But the instruction fails in many points where it could easily be improved ; and, as a rule, fails at one very important point where all interests would be served by a better method.

There is no serious application of a pupil to the art of learning to play some instrument which does not have in it something of value to the education in general. Now, education in general amounts to two main points ; the attention is trained to prolonged and systematic application ; and the mind is enriched by noble and useful thought taken in from the great storehouse of the best that has been said and done in the world. The average teacher in our common schools has yet to understand that the piano practice of the pupils may be one of their most important exercises in mental training. To work at a piece for some hours, to memorize it, and then to re-practise it in order to bring the interpretation up to the requirements of a good teacher, are operations involving no small degree of concentrated attention. And the more difficult the music, the more absorbing the attention necessary for properly managing it.

All intelligent observers admit that at the present time too many hours a day are spent by enthusiastic musical students upon their practice—too many hours a day in proportion to the small figure the music is likely to cut in their later life, and too large a time in proportion to the demands of other studies. Certain aspects of this overwork in music are now receiving attention. For one, here is the question of nerve wear. When I get a pupil who plays like one who has been educated in the studies of Kohler,—i. e., wholly without feeling, and as if her soul never came farther out than the elbows, towards the finger-tips—I strive by all means to interest her in her music, and to get her to *like* something ; and then to *play* it as if she liked it. This means nervous participation ; and when fully accomplished the playing has the fluctuation of intensity common to all forms of soul activity, becomes " expressive," as we say. But this means nerve wear ; and the girl who had been able to practise Kohler's studies four hours a day without feeling tired, now finds two hours exhausting. This is particularly the case when " high-strung " music is given, such as the best things of Schumann, where the soul of the composer is felt in every measure. Hence various attempts at saving some of this nerve wear.

It is not so generally considered as it might be that our modern pianos themselves make more strain upon the student. The impact of the hammer-blows is felt by the student, and the unconscious wear from hearing tone three or four hours a day is itself an important item. Hence many attempts at diminishing wear at this point. The practice clavier is one of the most important devices yet invented ; and by its aid a student can save a part of the time devoted to finger strengthening and equalizing. The inventor claims that it is also useful for improving the legato, which it is supposed to do whenever the up click and the down click exactly merge. But I doubt this last claim, for legato is a matter of tone, and should be accomplished by tonal feeling, and not by muscular supervision as such.

There is one very important point where all our teaching stops short, as will be recognized by any educator, immediately the point is mentioned. Music is a body of tone-poetry. A piece of music is a poem in tones. It may not describe anything; but it *says something*. It speaks the condition of another soul at the moment of composition. When the composing soul was a great one, it speaks in great significance ; when the compos-

ing soul was a small one, it naturally speaks in smaller significance. But always, be it great or be it small, real music speaks soul.

Now, all our schooling brings the pupil where, if he has any appetite for a story or a poem, he is able to take a printed copy in his hand and enjoy it without reading it aloud. If I get a letter from a friend, I am able to hear it in my mind as I run my eye over the lines. Everybody does this, the deaf person as well as those who can hear. A few have to move their lips, as if silently speaking, in order to realize what they are reading ; but the good reader does not even make this concession. Thus it is that all literature is open to the educated person. With a stock of books he may enjoy the finest poems or stories in the world without ever an audible sound. But our music graduates are not so fortunate. After five or six years of study they are able to play at any one session only the few pieces which they have recently practised. When a new piece is handed them, they do not know whether they like it or not until some one plays it for them, or until they have time to practise it themselves. Often they practise the piece and decide against it, only to find upon hearing it well played that they have not understood it, and that it is really a very interesting poem. If a circumstance of this kind occurred in literature in the case of any of our college graduates, everybody would at once recognize that there was something wrong. Education had failed to educate. But in music this sort of thing is universal, except in the case of those who have started out with the intention of becoming composers, and have therefore mastered musical notation from a different standpoint.

Thus we come upon two defects which even the music graduates of our best schools rarely overcome ; the technic does not reach a point where it will maintain itself at a fair playing point without practice ; and, second, the representative faculty is not cultivated to the point where the student hears his music as he reads it, before his fingers have touched the keys. The remedy for the former shortcoming is obvious. It is more careful and all around training of the playing apparatus. But the great defect of all lies in the second point, and no small part of the ephemeral fading away of piano technic is due to the same lack. For technic is the result of two elements,—clear thinking and muscular flexibility. There is no reason why a girl should lose the

latter, and if she has once acquired the clearness of musical conception, her technic will stand by her in a degree which will astonish the average teacher.

The ability to hear music inside, reading it from a printed copy, without any participation of fingers, is something which every music student ought to have, according to her degree of advancement. Unless she has this, she is ignorant. She has no foundation, and is not educated in music in any sense of the term. She may perhaps be educated in the keyboard—but not in *music*. And it will be found that the Wellesley and Vassar girl is just as deficient in this ability as the average student of the musical cross-roads—or very nearly so. Many and many girls are practising concertos who probably could not distinguish a major chord from a minor by ear, and could not write the simplest phrase. In order to mend this matter it is necessary to begin differently, and to go on differently.

CHAPTER TWENTY-SIXTH.

METHODS OF PRACTICE.

Far more than upon methods of technic, or the use of one set of exercises in preference to another, the progress of the piano student depends upon the method of practice. It is not so much *what* is done, as *how*. For example, it would be possible to make very good technique and a pleasant style of touch by the use of few other exercises than five-finger exercises—a form of exercise which, although formerly the main dependence, is now almost gone out of use. In some respects the five-finger exercises offer peculiar liabilities to faults in playing. The restricted position of the hands, the immovable arm, and perhaps the effort to play heavily, or to hold some one or two keys while playing the others, tend with great determination to make the wrist stiff ; and it is only by the most determined care for the opposite that the student will avoid this fault. Nevertheless, there are methods of employing this exercise which will not give rise to faulty methods, and will serve for a great part of the finger-training.

So, also, in scale-playing. One might play scales a long time, and derive little benefit beyond the automatic training of the hand to select for a given signature the proper combination of white and black keys. This alone is valuable, and a necessary part of the training of the hand. But it is possible to get a great deal more out of scale practice than that. The scales in Richardson's New Method are those of Dreyschock, who had them from their original inventor, Tomaschek. As they stand in the book they aim at two benefits for the student : They train the hand to the selection of finger-keys belonging to the respective signatures, and they also do a great deal to make the fingering automatic. Nevertheless, it will be necessary to vary the method of practice far beyond the directions of the book if one will arrive at a really fine scale.

It is the same in learning a brilliant piece. In all the earlier stages the main question is as to the actual subject-matter,

the notes of the piece. Then the expression is more and more aimed at ; and finally one sets one's self to work it up for performance, which means to practise it in so many ways as to train the hands equally and thoroughly to play it brilliantly. Now, of all parts of a player's outfit, knowing how to practise has in it the whole story ; because with this he can go on and arrive at something as near perfection as his talent permits.

For purposes of study every piece divides itself into about three ingredients, or we might perhaps say four. They are Melody, Accompaniment, Passage Work, and perhaps Thematic Work. By melody I mean, of course, the leading melodic idea. Sometimes there are two of them almost equal, as in the Chopin Study in C-sharp Minor, No. 7 of the Opus 25. Here the soprano melody is equal with that in the tenor, or perhaps a little superior to it. Accompaniment includes everything which is not melody but which takes place at same time with it, expecting thematic work. Thematic work means all those passages where a motive is answered from one voice to another, as in the elaborations of sonatas. Passage work includes all sorts of brilliant passages, usually sequences upon some leading pattern. The more difficult works of Chopin are full of examples of this sort. In Schumann, on the contrary, and in Bach, we have copious illustrations of thematic work.

Now, if we examine these various forms of musical idea we find the following distinctions relating to the manner in which they have to be played. Melody wants to sound as it were singing. Every tone is full, earnest, and should reach the listener as if fresh from the heart.

Thematic work is also melody work carried out in more than one voice at once. Hence the tone here is also earnest and melodic, and the art of this kind of playing is to impart the effect of a spontaneous dialogue between several speakers. From a mechanical point of view both hands have to be right hands ; i. e., to play with the tone-quality pertaining to the right hand.

Passage work is intended to be brilliant, and as a rule the tone-figures move rapidly in it, and many tones occur to each pulsation. In playing this part of the piece the amateur and the virtuoso differ radically. The amateur slows up the tempo, because he cannot quite keep up. Hence the passage work sounds labored. The virtuoso, on the contrary, plays more freely and

brilliantly, so that the tempo is a little quicker than that of the piece as a whole.

Hence the following principles of practice :—

Melody is better practised slowly, with feeling ; the fingers more nearly straight than in passage playing, in order that the touch may come upon the cushion of the finger ; for this makes the tone softer and more musical. There is always considerable pressure upon the keys in melody ; but the wrist must on no account be made rigid. To avoid this, carry it lower than the knuckles. If this habit is formed and persisted in, the hand will not look so well upon the keyboard, wherefore it is only to be used as a recourse against rigidity. The fingers may be raised preparatory to playing, and the finger must be taken up very promptly from the completed note. Later it is not necessary to raise the fingers preparatory to touching ; but the finger element is the main thing in good melody playing. Nevertheless, all this melodic bearing down has an arm element in it.

1. Practise melody slowly, with liberal finger motion, perfect legato, and attention to the rise and fall of the intensity.

2. The harmonic idea is the first element in the accompaniment. Hence find out and practise the chords themselves, and later the motion upon the chords. It is often well to play the accompaniment with the right hand, for the sake of finding how much better the right hand will make the chords sound, how much more refined. Then try and get the same effect with the left hand ; and finally try and combine melody and accompaniment in such a way that the accompaniment exactly balances and supports the melody, yet leaving this in the foreground.

3. Since passage work is intended for brilliancy, it is necessary first to practise slowly for certainty ; then more rapidly for speed ; and later, still more rapidly for brilliancy. Also the latter quality will be promoted by staccato practice, in which every tone stands out sharply and distinctly, whereby the ear is educated to expect exactly so many tones in the period or sequence. Therefore I advise playing in at least three grades of speed ; say in quarter notes for the slow practise, in eighth notes next, and in sixteenths last, the same passage in exactly three multiples of speed. Then work up the last two grades with staccato, playing in eighth notes say for four times through ; then in sixteenths, eight times through—all staccato. Then again heavily, and then very lightly indeed. All this part except the staccato

practice can be well done upon the practice clavier. The bright tone quality coming from the finger staccato cannot, I think, he prepared upon the clavier. This takes keyboard.

Any one who will carry out these different methods of practice will arrive at a style of performance far superior to his usual standard.

CHAPTER TWENTY-SEVENTH.

MECHANICAL AIDS TO PIANO PRACTICE.

By mechanical aids to piano practice I mean all sorts of apparatuses designed to take the place of actual keyboard practice, or, more properly, actual piano practice. These adventitious assistants are of all sorts, from a simple bit of gymnasium for the hand, such as quite a number of inventive players have designed for themselves, up to the most perfect of all instruments of this class, the Brotherhood Technicon, which is a complete gymnasium for the hand. Then there are the various kinds of hand guide, calculated to promote quiet position of the hands. Of these there are two main candidates,—Sichner's and Bohrer's. I do not know which is best, or whether either of them is advantageous. The farthest point reached in this direction is that by the Virgil Practice Clavier, which is a complete keyboard, with adjustable pressure for the touch, ranging between about half an ounce to eighteeen ounces ; a set of clicks when the keys are let up promptly, and another when the keys are put down promptly. These can be shut off at will. The theory of legato on this instrument is that when the two fingers pass each other precisely on the way up and down respectively, in performing two successive tones legato, the up click of one key will merge with the down click of the other, and only one sound will be heard. This instrument represents a great deal of study, and it has reached its present form only after about ten years' constant experiment on the part of its inventor, Mr. A. K. Virgil. I shall have more to say of it later.

The question before us now is as to the applicability of any of these instruments to take the place of a part of the time now spent upon the keyboard. That is, whether such a division can be made to the advantage of the pupil, either in the outlay of nerve force for a given quality of attainment, or for securing a better result in the way of evenly developed fingers, or for the sake of actually promoting the musical quality of the playing

finally attained. This is a great question which must now be faced, and which, in fact, is engaging more attention from the better class of teachers than perhaps any other connected with piano teaching.

Among the exponents of the different instruments, I may mention the eminent pianist Sherwood, who makes great use of the Technicon, requiring many of his pupils to go through an elaborate training for what he calls "building up" the weak side of the hand, and making it equal to the strong side. Also for bringing out the strength of the fourth finger, and its individuality of action, against the hampering influences of the apparently useless small muscles and tendons which restrict its action. In this direction I ought perhaps to refer to the operation for cutting the hampering tendom which connects the fourth finger to the third. This has been done many times, and I am told with good results.

At the opposite extreme of all this mechanical view of the art of piano teaching is that held by many teachers upon entirely different grounds among themselves. For instance, my own general impression has been that inasmuch as the great object of taking lessons upon the piano is in order to be able to play it, and to play good music upon it, I have felt obliged to direct my attention to two main points,—keyboard mastery, and the development of taste. That is to say, to do the thing well, and to select the best things to do, because these are best worth doing.

Mr. Emil Liebling, who is one of the most gifted minds engaged in music in this country, takes a different view. He remarks that as a rule he has observed that expert swimmers acquire the art in the water, expert wheelmen upon the wheel, and expert tight-rope walkers upon the rope. So, he says, if one wants to learn to play the piano, he believes the best way to go about it is to attack the piano itself.

Mr. C. B. Cady, who stands for the most spiritual views of art, and particularly of musical art, holds that the tone is in the idea, and that the obedience of muscle is also in idea ; wherefore, if you get the idea right, you have the whole business, for the fingers will play whatever the idea plainly and clearly controls. Mr. Julius Klauser, who stands for purely musical methods of training, thinks that idea is the main thing, and most of his teaching is devoted to developing the musical idea.

At another interview Mr. Liebling took the ground that the time would probably come when well-educated pupils would give recitals upon these different apparatuses, and become virtuosi upon them, and give the poor pianoforte and the shades of Beethoven a rest. This time has come much sooner than Mr. Liebling anticipated; for one of Mr. Virgil's frequent demonstrations is that in which a pupil plays a sonata upon the clavier silently, and then upon the piano, upon which she had not until that moment played the piece. Setting aside the obvious improvement of this method in many ways over that followed by Paderewski in bringing his conceptions of a masterwork to complete expression (he practice upon the least points night and night for months, until it answers to his idea—the whole work being for extremely minute shades of expression), setting this aside, I remark that the universal verdict was that the piano interpretation was very creditable.

The questions propounded lately by Mr. B. J. Lang bring the matter of adventitious mechanisms up in a new light. For if the only means of tone-shading (aside from loud and soft) are the dampers, it follows that no one of the mechanisms affords assistance towards their proper management. There is no question at all that the Virgil practice, applied with discretion and in moderation, promotes equality of finger-power. It is also quite certain that tone-vitality and tone-shading are entirely ignored, and necessarily so.

Nevertheless, it is also to be conceded that the Virgil system of studying musical works and memorizing them entirely upon the clavier necessitates an amount of mental representation and tone-conceiving beyond the practice of the great majority of students.

This whole question has also a ludicrous side. It suggests whether the time will not come when the exercises of Messrs. Brotherhood and Virgil will not take the place for concert purposes of the so much less applicable formulas of Beethoven and Mozart, who wrote without having been instructed in the new possibilities. And whether in addition to providing our houses with hand guides, technicons, claviers, and things, and having the children operated upon for the tendon of the fourth finger, we will not some time reach the scientific standpoint of having them trepanned at the proper place of the skull for giving play to the particular kind of musical taste which scientific observation

shows them to lack. And since we are doing all these things from a scientific standpoint, whether our proper satisfaction will not then be afforded by suitably devised tests for proving possession of all these improvements—leaving Beethoven and Bach after all to the old-fashioned solace of fogies, not educated up to the new ideas.

CHAPTER TWENTY-EIGHTH.

PEDAGOGIC VALUE OF MUSICAL MEMORIZING.

Cultivation of musical memory is one of the most important pedagogical subjects in its practical bearings. With the positions and suggestions of Mr. Regal, in a recent essay,* I am for the most part in complete accord, but there are a few minor points where he is not clear—or was under a misapprehension.

He says: "I do not intend in the least to disparage the value of playing without notes, but when the immensity of the field of good music is borne in mind, it is difficult not to question the wisdom of devoting so much time to the exact memoriter study of the trifling handful of pieces that the pupil can learn, and leaving almost neglected so far as scientific study goes, the broader and to my mind more valuable field of the partial memorizing of many great works." This important sentence contains two implications which are liable to be misunderstood and do harm, while its general purport is admirable in every way.

First, as to the object for which memorizing is used in teaching pianoforte. Inasmuch as I was myself one of the first in this country to advocate publicly and upon a wide scale the practice of piano pupils memorizing a large proportion of the lessons they recite, I may be allowed to explain why I then did (twenty-four years ago) and do now, advocate the practice, and make it largely the rule in my own teaching.

One of the first steps which has to be taken in trying to modify the playing of a pupil is that of improving his method of study, in order to render it more accurate and retentive. This one modification of his mode of acquiring has in it the promise and potency of every thing else. The amateur plays you something which you hear indifferently. An artist plays the same thing and you attend with earnestness from the first note to the last. There is no way that I know of so effectual for doing this

* "On the Cultivation of Musical Memory," by Francis E. Regal—*Music.*

as to require memorizing. The best pupil no less than the worst will bring you something very different in the two parts of the same lesson, when one part has been learned by heart and the other is played by note. In the former the actual music has been scanned with a clearness and accuracy which in the second example is often very largely wanting. The details of the musical thought, and its implications of feeling are much more clearly brought out when the pupil has made it his businesss to know exactly *what* is said at every step of the discourse, and when the discourse as a whole is present in his mind from the first note, as when one has in mind not alone the close of the sentence one is speaking but the substance of several sentences ahead, which will be needed for completing the thought.

Moreover, memorizing has a very important influence upon the technic, in that it leads to ascertaining more and more perfectly the precise points of difficulty which hinder the easy performance of a given passage. Difficulties are very often entirely vanquished by memorizing the passsage in which they occur ; and in all cases they are very much diminished. This is to say that a large part of the faulty playing that we hear is mental in its source, and not muscular. When the mind knows clearly and certainly where it desires to carry the musical thought, the fingers manage to perform their part.

Of course I do not mean to carry this principle to the extent which I understand Mr. Cady does, when he says that there is no such thing as piano technic but that musical thought is everything, and when the thought is clear no excuse or special training is necessary for the fingers. I do not intentionally misrepresent Mr, Cady, for whom I have both the highest personal regard and a profound professional respect; but this is what I understand him to say privately as well as publicly.

On the contrary, the fingers were not originally intended for playing the piano. And it comes to about the same thing whether we assume that they *were* primarilyintended for playingthe piano, and that other uses are accessory; because even in this case the intervening heredity of some thousands of years when there were no pianos to play must necessarily have retarded the maturity of an aptitude originally foreseen and provided in the creation. Or, we may take the opposite view, which is mine, that man has come up from tree climbing ancestors, (who may or may not have had tails,) in which state he had great aptitude in grasping and pick-

ing, but little manual talent of a literary sort. In this case man has in his civilized condition to acquire these new arts, such as spelling the English language, writing with a pen, running a writing machine, and playing the piano—which processes in many cases can be facilitated by exercise upon certain typical difficulties of muscular successions.

But when technic has done its best, it has provided only a small part of the playing ability, and exact and clear musical thought, reaching inwards to the deepest feelings, are the conditions without which good playing is impossible. Therefore I require more or less memorizing at every lesson; and I always diversify the subject-matter of memorizing, having something of Bach or Handel, something of Chopin, Schumann or Liszt, and if we are at work on Beethoven, then we always memorize this. Also in the early grades I require the studies to be memorized, and especially the musical ones, like many of those in the Standard Grades. I do this because I wish the pupil to form a habit of paying close attention, and because I find that the technic gets along more rapidly and the playing is better.

In the higher grades, in all the earlier stages of coming on, memorizing prevails. A Bach fugue cannot possibly be well played without memorizing until after the pupil has acquired a great deal of experience in this class of music; and even then the performance of any fugue will be very greatly improved by memorizing. It will not be necessary to do much criticism, if the piece is studied by a fairly competent pupil; merely memorizing and the influence of the music itself will transform the playing and render it definite and effective. Such style-forming pieces as the Chopin Etudes, must also be memorized, if we want their full effect. Pleasing pieces at all stages of the progress are memorized, for the convenience of having them handy when one wants to play them; and for the additional reason that this is part of the process of completely learning them.

The apprehension that this process of memorizing as an incident of study involves delay, and affords the pupil less material to work with than if the lessons were played from notes does not agree with my experience; although it no doubt does with the experience of those who use the ordinary system of tchnics, and perform most of their teaching upon Etudes played from notes, with only an occasional piece—which now and then they attempt to have memorized.

The art of paying attention, and especially the art of analyzing musical thoughts and sequences, is no more difficult to the pupil than the ordinary class exercises of the school room. Any girl able to maintain standing in the high school or even in the upper grades, is able to do similar work in her music, when she once finds out that it has to be done. Generally the girl of high standing in her school grades stands equally well in her music, a good mind being better to be chosen for musical purposes than great riches—though occasionally they go together.

The kind of exercises practiced has a great deal to do with easy memorizing. The rhythmic handling of the diminished chord arpeggios, opens the pupils' eyes to many things in passage work which they do not ordinarily notice. They know exactly what metrical treatment does to a motive or musical figure, and they are habituated to noticing slight shades in harmonic relations. This they get at first mechanically, by changing from one derivative to another ; and later with the musical feeling of harmonic progression. Even if the Mason book of Arpeggios were only half as productive as it is from a finger standpoint and for the attainment of velocity early in the game, it would still pay to use it merely for the mental effect. It is my experience that a student practicing as I have indicated, making memorizing the rule of practice in every serious task from the earliest lessons (where playing by heart cuts even a greater figure) up to the most advanced, will find the following to be true :—(1.) At any given stage of progress, she will have more pieces which she can play creditably ; (2.) She will understand all her pieces better ; (3.) She will have acquaintance with a larger range of good music, and, (4), will know it better and more productively. I will not tarry to enlarge upon the positions above. They are a summary of teaching experiences extending over more than thirty-five years, and covering the cases of individuals, who, before leaving study had reached a point, where, at the moment, or after a very slight effort at recalling them, they could play some scores of the best illustrations of the pianoforte music of all the leading composers. In one case the total of pieces in the repertory reached above two hundred, including five or six concertos, a dozen of the best sonatas of Beethoven, large excerpts from Schumann and Chopin, and at least a dozen concert pieces of Liszt.

The difficulty is not that time is taken for memorizing which could be more profitably bestowed, but that the memorizing itself

is not done economically. The time to memorize a piece is at the first study. *Then* the attention is fresh and the piece new ; a small effort will put it in the memory before the fingers have learned their part. But if the memorizing be left until the piece has been thoroughly practiced the attention flags, and the playing already becomes half automatic, and it will require a much greater exertion to thoroughly possess the subject matter of the discourse. This is true in all grades—from the beginning to the ending.

The only objection is that advanced pupils sometimes memorize wrong impressions of important concert pieces, which it will take them a very great trouble to set right again. This is obviated by educating a quality of study which does not take in falsities. In the case of pupils brought up from lower grades, the good teacher has no difficulty ; they master this point themselves and out of motives of economy. Those who come under good instruction at a point later, where they have great "execution" (it is a blessed word !) and poor attention, will have to learn in that school which is so expensive but so thorough and inexorable,—"experience." There is no royal road.

CHAPTER TWENTY-NINTH.

ON THE USE OF STUDIES IN PIANO TEACHING.

The question is often asked of every leading piano teacher as to the leading etudes he considers essential to good teaching; and to what extent the daily practice can profitably be expended upon compositions of this class. That there is a wide discrepancy between the practice of leading teachers and the list of studies laid down in seminary catalogues as forming the musical course is now generally suspected by all teachers of ordinary intelligence. But the principle of divergence from what is often called the orthodox tradition is not so generally understood. It is of this that I propose to speak, without attempting to make a list of pianoforte études which are indispensable, or even of those which are worthless.

The étude idea is peculiar to the art of music. In painting, a "study" is an original attempt at interpretating some phase of the visible world. In literature, I do not know that we have anything answering to the piano studies of Czerny, Koehler, Cramer, and the like, unless we were to take the easy literature "written down" for second and third school readers as remotely answering thereto. An étude in music is an *exercise* resembling a piece, having for its object the reiteration of some particular difficulty; or a *piece* which, in consequence of the recurrence of a single figure, is capable of being made an exercise for overcoming the difficulty.

These are the two classes of études,—the sheep and the goats. On the right hand, pieces capable of being employed for instructive purposes; on the left, exercises resembling pieces. This does not exactly state the divergence between a pianoforte étude and a tone-poem for piano. An étude is something like a poem written for introducing a peculiarly difficult word as often as possible. There is a story, but the story meanders with primary reference to mentioning "Mesopotamia," or "Melchisedec," or whatever the hard word is, as often as possible. Thus

stated, the barrenness of the conception is plain enough ; and in teaching anything more rational than piano-playing, this kind of material would not so much as be considered by intelligent teachers. Even if one were to find in the school a pupil having incapacity for " Mesopotamia," instead of seeking a story written for the purpose of mentioning the name of the country as many times as possible, he would resort to the elements of speech upon which the articulation failed. In other words, the elocutionist would endeavor to clear up the concept underlying the faulty pronunciation, or the faulty muscular oppositions by which the pronunciation is accomplished. He would use technical exercises.

The pianoforte étude holds a place in education by tradition mainly. It belongs to the abstract treatment of education, as the drawing teachers used to teach by requiring the pupils to imitate other drawings, whereas, now they draw directly from concrete objects. Drawing is in the effort to construct a visible presentation of the lines implied in the outlines and proportions of objects present to sight. To teach it, we train the eye, in order that it may see correctly ; and the hand, that the lines may be easily and purely made. Result, a correct drawing. Music is primarily a matter of ear. The pupil is learning musical concepts : i. e., how music sounds ; and learning to command the hand and foot for eliciting musical effects from the pianoforte.

Pianoforte studies, which are really studies in tonal effect, such as those of Chopin, have a permanent place in instruction, because they enlarge the student's knowledge of the instrument and the tonal effects it contains. So it is with the studies of Liszt, and of almost every other great pianist. But with the Czerny studies it is not so. Czerny was a clever teacher, who unfortunately found out that he could compose studies *ad infinitum*, while publishers found out that they could sell his studies in the same ratio. Hence an unprecedented number and variety of them, all written before the modern romantic treatment of the pianoforte had begun to be much understood. Czerny was a clever writer ; and in almost any book of ten studies of his, there will be at least one which might still be useful, *but not indispensable.*

It is not the same with Clementi. His " Gradus ad Parnassum " is a work written in transitionary time, when the boundaries of the classical were being exceeded. Clementi was a vir-

tuoso, and many of his mechanical exercises are useful and productive. But his one hundred exercises are now cut down to about twenty, and of these, few teachers use more than ten.

Bach now occupies a great place as composer of studies. That is to say, we now use in teaching many pieces by this composer that we would not expect any player to introduce for the mere delight of the hearer. The reason of the Bach persistence lies in his thoroughness, and the equality with which he carries out any thematic idea in both hands. For this reason there is nothing of his but might be worth practising, in the effort to make the left hand independent. But there is so much of this material that we are now more and more sifting it, and saving only the more musical pieces ; for Bach is often dry, and there are many of his pieces which not even a Paderewski or Joseffy could render interesting.

Heller is another very unequal writer. As mechanical exercises, the works of Heller, for the most part, are not worth speaking about. But Heller was one of the very best minor poets of the pianoforte. In any opus of his there are two, three, four, or five pieces which are extremely well-worth knowing. And with most pupils there are times in the development when nothing else will more surely foster musical feeling and appreciation. For in the same manner that Chopin and Liszt unfold tonal capacities latent in the pianoforte, especially in the higher developments of playing, Heller unfolds tonal beauties accessible to players of very moderate technic. Cramer, again, is a writer whose case is not so sure. His one hundred studies have shrunken to about twenty, and these, again, in actual use to less than half the number. Why has this been ? Simply because the concept of musical effect and pianoforte *bravura* has greatly changed since Cramer wrote. Cramer was never a first-rate man ; he was simply a strong second-rate. Clementi was first-rate, as far as he went. So it is with Moscheles and Berger (of the latter of whom Mendelssohn is said to have been fond). They were strong men of the second rank. What they did was good in its time ; but it did not have the essence of permanence.

Take the case of famous opus sixty-six of Loeschhorn, one of the very best practical sets for the fourth grade. Here are twenty-four exercises, or more. The attentive teacher finds after a while that only about half a dozen of them really pay. The musical ones are those which modify the playing. They can be

practised with more interest, and better results realized in playing them.

The tendency at the present time is more and more to dispense with études. If a pupil practises two hours a day, and half an hour or forty minutes are upon some good system of technics, like Mason's (which has advantages of musical development peculiar to itself), all the remainder of the time ought to be devoted to pieces, of which there ought to be at least two going on at once ; one for poetical playing, the other for popular or brilliant playing. A little of each. The object is to develop the pupil's musical feeling and fingers at the same time. Both require varied and carefully contrasted nourishment.

CHAPTER THIRTIETH.

CLASSICAL MUSIC:—WHAT IT IS AND WHY.

The term "classical" is a very indefinite one. It means in music, language, and literature a different thing, according to the standpoint of the speaker. It was the philosopher Hegel, I believe, who brought this term into active use in musical discussion. He used it to designate that period in the course of musical development when, as he expressed it, "form and content in the works produced exactly matched, the music being of that fortunate completeness which says all it undertakes to say, and the matter intended to be said is fully expressed." Exactly what music fills these conditions I doubt whether there are any ten critics in the world who would agree. But, in general, as now used, the term classical includes the composers active in instrumental music from somewhere about 1700 to say 1830. Hence the list includes among the great names those of Bach, his sons, Haydn, Mozart, Beethoven, Clementi, Dussek, Pleyel, Cramer, etc.

The next step beyond the term classical is "modern romantic," the composers of which school may be taken to include all the writers for pianoforte from about 1829 (when Mendelssohn published the first "Songs without Words") down to the present. The term romantic in this sense means strongly marked, extraordinary, intending to tell stories, and the like.

Moreover, every period in music has been given to some special form. In Bach's time the fugue was everything. They wrote all sorts of things,—dances, melodies, and the like; but whenever they desired to be serious, fugue was the form they took. A little later, beginning with Haydn, the sonata was the popular form. Every player who appeared in public played a sonata. Thus it happened that when all the composers, big and little, had gone on writing sonatas for about a hundred years, the world in general got familiar with all the peculiarities of the form, and the critics (who, as a class, cannot compose music, but do not

allow this circumstance to hinder their sailing into those who do) began to get particular. Now, every good composer has, or thinks he has, something new to say ; and this something new leads him to use somewhat different chords or progressions, or slightly different successions of keys, different passage forms, or what not, from those who have written pieces of the same name before him.

Hence, after a hundred years of sonata-making, composers began to wish to break away from a form in which there were no more laurels to be got. Thus arose the song without words, and the various fancy forms of the later times.

The term classical has also another meaning when applied to literature and music. It means first-class, superior, likely to last. And in this sense it is not so much a question of composers as of works. There are a few composers whose works thus far last exceedingly well. That is to say, the musical world at large takes pleasure in studying their works, and in hearing them ; and this pleasure does not seem to wear itself out. The symphonies of Beethoven, for instance, belong to this category. All over the world, in every series of first-class orchestral concerts, the symphonies of Beethoven and Schubert, with a few of Mozart, furnish the reliable part of the material.

The qualities in a piece of music making it classical in this sense are substantially two : Something to say of a quality appealing to men upon a wide scale (as certain novels are read by everybody, and everybody reading them feels repaid); and second, a good style. When the style of developing the ideas is fluent, the work has unity and variety, and the moods presented (if we may call them moods), or the musical ideas, are such as interest the hearer over and over again—all such things are classical. Or, if they happen to have been composed by young composers of the present, or very near the present, they are on the way to become classical. The classical is the first-class, and the enduring.

Hence, there is a large world of music not yet admitted to the category of the classical which is nevertheless, upon the way to be admitted. For a long time Chopin was debarred, and Schumann, the latter with vigor and acerbity. Nevertheless, in this sense both Chopin and Schumann are classical composers. They have the qualities in great shape,—beautiful style, and plenty of strikingly musical and original ideas.

Now to come back to our beginning. Lichner is not a classical composer, nor ever will be. His only qualification for the honor is his German name. The musical Parnassus lies nearer Germany than to any other country. It ought not to, perhaps, but it does. Ask Arthur Foote, Chadwick, MacDowell. So also with Czerny. He was a writer of pleasing piano-pieces of little depth. He never was classical, and never will be.

Hummel was a classical composer in the historical sense, but his small pieces were written as exercises for young players; and even if he had been a great composer (which he was not), he could not have been expected to have put much of it into children's tasks. So also of Mozart's Sonata in C. It is pleasant, with good melody ; but it covers a very narrow range of expression, and is effective only when very very well played upon a very sweet piano. The trouble with it, from the standpoint of the modern hearer, is that it is too sweet and insignificant. Analyze the harmonies, and notice how much narrower range it covers than the Rubinstein melody . The movements from Beethoven, on the contrary, are among the best we have. These were great movements of his, and that the hearers recognize in them something to hear is good indeed.

Hence, it is not a question of using classical or non-classical, but of using something that has life in it, and which, when understood, will attract, please, and retain the attention of the student. Many popular pieces have classical qualities in this sense. Others, like the " Sousa March," catch the popular ear, and retain it for quite a while, afterwards giving place to something else. There is no contradiction between classical and popular in the good sense of the term.

And one of the main difficulties in interesting pupils in any classical music is the reserve of the style, as compared with the compositions of the present day. This point is to be obviated by playing the piece in such a way as to bring out the beauties it has, and give nothing classical or otherwise, which has not beauty. It is not a question of classical, but of sense.

CHAPTER THIRTY-FIRST.

EAR-TRAINING FOR CHILDREN.—ITS METHODS AND RESULTS.

I have before adverted to the poor results obtained by the average music teacher in the matter of accurate training of the musical perceptions. It is a common fact, which any teacher reading this may test for himself by his next pupil, that as a rule a piano pupil who has taken lessons more or less for three or four years is not able to write any little melody which he may happen to hear; is rarely able to play by ear; and, as a rule, cannot form an idea of the simplest piece by looking over the notes without hearing it played. I have before mentioned the very obvious fact that this sort of attainment in music is no more than what we generally have in common school pupils in the branches they study. If it is language, they can generally spell correctly (more or less) and form a mental concept of discourse by reading silently.

All of these various typical kinds of ignorance and incapacity mentioned above are parts of one and the same,—that *one* being a neglect of tone-relation and tone-thinking. The trouble is in part with our methods of teaching, and in part with our apparatus. As to methods, we too often confine the pupil to notes, and never do anything whatever towards inciting him to listen clearly and form for himself a mental image of this which he hears. The pupil who practises so and so many hours a day, upon such and such studies and pieces, is not in this making any cultivation of *music* whatever, in the direction I am here mentioning. Because, as a rule, he practises merely from his eyes to his fingers, without hearing the music mentally at all ; indeed, he often goes on playing the same mistakes for a week together, which would not be the case if he listened to his music.

The great end to be sought is to present music to the young pupil ear-end first. That is, cause it to be felt by him that music differs from all other arts in this ; namely, that it is something

to *hear* and to think of as *being heard*, and to go into the feelings through the *ear*. This will involve a different method of treating tones from the one commonly pursued; but I am not sure whether I or any other one teacher has yet a system for performing this use for the pupil in a method manysided, complete, and direct.

For one thing, our apparatus is ineffective. We work entirely from the staff, and tone-relations are indifferently taught. Now, a tone is unintelligible until it is placed in key, its whole characteristic expression resting not upon its pitch, power, or length, but primarily upon its place in key, and its harmonic interpretation. For example, let the following little experiments be tried: Play first the scale of C slowly, at the rate of about one tone per second, and with a soft and full tone, very legato. Then play the harmonies of the key of C, tonic, subdominant, dominant, and tonic. Now play the progression C—B—C, the B being lower. Accompany C with tonic chord, and G with the dominant. Play now the dominant seventh, G—B—D—F, and allow the chord to resolve slowly into its proper successor, the F descending to E. In this progression E has a certain definite impression, as third in the tonic triad. Play now C—E melody. It sounds like a progression in the tonic chord. Play again the same, but accompany it with the minor chord of A. The C and the E have an expression entirely different from that in the first case. Again, play E—F; accompany E with the C 7th chord, and F with its own chord. We have modulated into the key of F, and the E in this case has an expression entirely different from what it had in the cases previous. Thus we might go on at length, showing the variety of expression open to every tone of the scale in turn, through the force of harmonic interpretation.

Mr. Julius Klauser has given, in the outlines of his new system of elementary music teaching, a number of new terms, and several very fortunate ideas and suggestions; and the whole has its foundations in the key-principle of teaching *music*, rather than teaching pianoforte, or pianoforte playing. Among his fortunate suggestions are the following: He forms his system in what he calls a Septonate, consisting of two "scale-halves," represented by the syllables sol, la, si, do, and do, re, me, fa. These he conceives as standing in the order above, with the tonic in the centre. Such a province of the key he calls a tone-stra-

tum ; i. e., an octave, the next octave above being another tone-stratum, and so on. A chord-wise progression in melody he calls a harmonic thread : such as do-mi-sol-do, or do-fa-la, or sol-te-re-fa, etc. In teaching the chords, he causes the child to sing, not do-mi-sol, but do-o-o, rising through the tones of the chord. The object of this is to awaken in the mind the impression of the unity of the chord, which is conditioned in do, and not in the other tones. Similarly in all other cases. Chords he divided into two great classes, which he calls " harmony " chords, and " combinations." Harmony chords are those which perfectly agree with their fundamentals. The triad and the dominant seventh are the only harmony chords. All others are combinations, composed of elements out of several fundamentals. The minor triad, for example, la-do-me, he considers to represent three different fundamentals. La-do represents the subdominant; do-mi the tonic; and la-mi the la. The result is an incomplete chord of la, the elements of la being more prominent than those implied in the remaining fragments. These derivations can be made clear to the ear in the manner following : Playing near the middle range of pitch, a major third always implies a fundamental an octave below. Play C—E together, and while holding them softly touch C an octave below. The ear recognizes the natural bass. Play E—G, and in the same way C will satisfy the ear for bass. Play C—E flat, and the proper bass is A flat ; E-flat—G is based upon E-flat.

These natural harmonies Mr. Klauser takes as types of all. In the key we have the natural triads of tonic, subdominant, and dominant. All the others are combinations, as above explained. Yet while the triad is fully satisfactory, the subdominant and dominant are not chords of repose, This is because the ear is formed to a tonic, expecting the chord of do to complete the sentence. In the chord of the dominant are two tones which have a strong " pull ;" the tone si is leading tone, pulling upwards towards the tonic. Klauser calls it an " up-leader." Fa, on the other hand, in this chord is a strong down-leader, requiring to be resolved into me.

This quasi-natural progression from the dominant seventh to tonic Klauser takes as type of all harmonic progressions. Upon all the other degrees of the scale similar progressions form themselves, making what he calls " mimics," and giving rise to the chromatic tones of key. For example, upon la a seventh

chord forms, in which sol is the seventh, with a strong downwards leading into fa. At the same time an accidental is introduced, the third of the chord of sol being sharpened (for euphony), giving do sharp, which therein becomes an up-leader to re. In like manner upon mi a seventh chord forms, having resolution into the chord of la. Here we get sol-sharp, up-leader to la. Similarly, upon fa a seventh chords forms, with me-flat as seventh, a down leader to re, which however is now third to si-flat,—the "harmonic centre" as Klauser calls it, having changed. And so on.

The best element in this apparatus, aside from the disposition to explain music through the harmony (which is, in fact, the way it has arisen), is the use of the syllabic names in place of the letter names of absolute pitch. Unless pupils are taught to think in key, they will never understand music; for music is in key. And further, if a system of training like this be carried out for several years, a few minutes at each lesson, the pupils will become expert in recognizing modulations and harmonic cleverness, and in the end will have a basis for musical taste.

But in all this teaching the process of writing what has been heard is of the utmost importance, step by step with the hearing.

CHAPTER THIRTY-SECOND.

THE BASIS OF PHRASING.

In order to teach phrasing, two things are necessary : first, to train the pupil to recognize the ideas in the pieces he studies ; and, second, to give him the necessary touches commanding expressive tone quality, through the use of which he will be able to bring the musical ideas to the attention of the listener. In the first statement which I published upon this subject I was not altogether fortunate, the manner in which I treated it tending to awaken a conception of phrasing as of a separating, whereas phrasing is a joining, of tones.

The first thing to do is to find out what tones go together to make up an idea ; and the second thing is to join those tones so that they do express the idea. The separating from the idea next following may or may not take place. As a rule, it does ; but often it does not, two ideas being joined in the performance into one continuous flow. In this flow, however, the individuality of the two ideas composing it will not be lost, but will both be brought out in a manner which lies at the very heart of the art, whereof a little later. Now as to the second point involved, the provision of touches commanding musical expression very early in the course, I differ *in toto* from many teachers. I hold that when a person begins to learn an instrument, the very first thing to master is the production of a musical tone, and by degrees an expressive tone. For when one has an expressive and musical tone, even if he plays but a simple thing, it will be interesting ; whereas, without musical tone he may play something very difficult and elaborate without being interesting in the slightest degree. Of the latter one could find hundreds of illustrations in almost any part of the country up to within a very few years.

Latterly, however, the art of musical expression has come into current piano-teaching to a degree formerly unknown, through the larger use of pieces and the smaller use of unmusical

studies. Nevertheless, I believe that we are as yet only at the threshold, and that the art of teaching the piano musically is destined to receive a powerful impulse within the next ten years. It is on account of my idea that a musical tone is to be placed first that I have so much insisted upon Mason's technics ; because, so far as I know, his exercises afford a more expressive play for the fingers than any other technical exercises.

How is the pupil to know a musical idea when he sees it ? This is the great question. He is both to recognize it intellectually and to feel it, because if he does not do the latter he will never play it with expression. How, then, first to lead to the recognition of musical ideas ? One should begin, I think, by a simple exercise in recognizing musical figures. Suppose, for instance, a study contains a series of ascending scales ; as the eye passes along the page it recognizes a series of oblique lines rising towards the right hand. A succession of descending scales presents a series of descending oblique lines. A succession of complete scales, ascending and descending, presents a series of obtuse angles, the lines both rising and falling. It is so with any kind of a piece. Take the first Cramer study. The series of steps by means of which the hands first ascend the keyboard can easily be seen to grow out of the figure contained in the first four notes (16ths). When the runs start to descend, a new figure is taken, and so on.

It is the same with any kind of piece whatever ; there are certain curves made by the melodic phrases, certain approximate curves, which the eye will take in from the position of the notes on the staff. Suppose we take a strongly marked thematic piece, like the finale of the Beethoven Sonata in D-minor, Opus 31, No. 3. The figure here consists of the first four notes, which are repeated over and over, with rests after each figure. The eye cannot possibly go amiss here. Or take the finale of the first sonata. Here in the right hand there are three chords struck forcibly, and rather independent of each other. Look through the movement, and notice how many times this figure occurs. A little farther along there is a motive of quarters, descending, seven tones in succession, the last a half. Notice how many times this figure occurs. Or take the beginning of the Haydn Sonata in D-major, which stands as the third study in my first book of phrasing. Here is a figure of four notes, and another of two, repeated. And so it goes in every piece ; the

most superficial looking at the page will reveal note figures which occur more than once. A very little practice will discover them.

A figure is not necessarily an idea, in the full meaning of the term. It may serve as material out of which an idea may be constructed, or it may be a full idea in and of itself. The figures in quarters, in the first sonata already mentioned, do make a complete idea. The four-note figure beginning the first Cramer study does not make an idea. It is merely a passage figure, or passage motive. Here we arrive at a point where *sense* begins to make a difference. What is the foundation of this difference ?

The Beethoven idea in quarters in the first sonata has a motion and a repose. It moves in a particular direction for a given length of time, and ends with an accent. It need not end with an accent ; it might end with an unaccented syllable, like such words as " like-ly," etc. But in this case the accent is still upon the last word. Now, a musical figure in order to form an idea, in the sense in which we are now using the term, must have a determinate motion and a repose. The Cramer figure of four tones has no repose. It can only acquire repose by many repetitions, and at last bringing up at an accented tone. If it be repeated at the same pitch three times, and closed with the tone which would begin the fourth repetition, it would become an idea. If it were repeated in ascending degrees three times, and closed with the accent which would begin a fourth repetition, it would also be an idea. What, then, are the signs of musical idea ?

The first element in a musical idea, for our present purpose, is the rhythm. A musical idea begins at a certain point in the measure, and ends either at the corresponding point in the next measure, or else in the next but one. Always exactly one measure, or two measures. Here the measure form is a point to notice. A measure for musical purposes is generally something different from a straight " one, two, three, four," bar to bar ; it is usually from some point within the measure to a similar point in the next. Hence arise measure forms of " two, three, four, one," in which the closing beat has the accent ; of " three, four, one, two," where the accent falls one beat before the close. More likely, however, it begins with a fraction, and ends at the corresponding place in the corresponding beat of the next or next measure but one.

In some cases the musical idea consists of but two tones, a fraction of a measure, or of a beat ; in these cases it will be found that the little idea is repeated and sequenced upon until a larger symmetry is composed. And in phrasing such an idea, the little ideas have to be distinctly brought out, while at the same time the movement of the entire figure is also felt. This which appears complicated is very easy. And I would say that the first basis of phrasing is to learn to recognize the measure form, and to use this as a rough sort of guide in recognizing the points where breaks in the musical ideas might be expected.

When we pass the first little idea, the musical molecule, there will be found another, which will be the same thing exactly, or approximately, or a new one, but generally of exactly the same length. Thus at the end of exactly two or four measures from the point of beginning there will be found the end of the structural phrase ; and four of these phrases will make up a period. Occasionally the periods will be longer or shorter. They will be made longer by repeating some part, and shorter by cutting across some part. The normal simple period is of exactly eight measures, counting from the exact fraction of the measure where the first tone enters. When the motive is two measures, the resulting simple period will be sixteen measures.

CHAPTER THIRTY-THIRD.

CURIOSITIES OF PIANOFORTE TOUCH.

For really expressive and musical piano-playing three conditions are essential,—a good instrument, a lively musical concept in the player, and a highly vitalized condition of the finger-tips. The great majority of the playing we hear from amateurs fails in all these points, more than half the instruments in possession of American amateurs being incapable of satisfactorily interpreting the effects intended by such masters as Beethoven, Chopin, Schumann, Liszt, Grieg, and the like. Nevertheless, touch has a great deal to do with tonal result ; and it is not at all uncommon to find that an instrument which under the fingers of one player presents nothing but a common and unrefined tone, under the fingers of a different player really sounds like a first-rate piano. On one occasion Dreyschock, I think it was, and Schulhoff both played at a private concert in some princely house in Prague. Dreyschock was rather a mechanical player, and the piano sounded very common under his fingers. But Schulhoff had a very musical touch, although not nearly the technic of his master, and under his fingers the piano sounded like a totally different instrument.

When I say " touch " I mean the entire process of eliciting tone from the pianoforte. I used to think I knew something about the mechanism of touch, but lately I am not so sure. For example, it is possible to place the fingers upon the keys, in actual contact with the ivory, and without raising the finger for momentum, by a sudden impulse deliver a strong tone, without permitting the finger or hand to spring away from the piano at its completion. What is the mechanical source of this touch ? I am sure I do not know. The sensation is that of a tone-impulse held in reserve at the very finger-tips, and suddenly let loose ; but whether the muscular motion, communicated to the keys is from the finger, the hand, or the arm, I do not know. One can play a chorale with excellent effect by placing the fingers

in actual contact with the keys before every chord, and delivering the touch without materially springing away from the keys or drawing in the points of the fingers. This kind of touch can be delivered with a motion not exceeding a half-inch from front to rear (moving towards the player), and with perhaps less than that in a vertical plane at completion of the touch. If the hand and arm are permitted to spring away from the keys farther, the tone will be broader in proportion to the distance the arm springs.

It is evident that nothing which the hand can do after the one tiny moment when the key is depressed and the tone delivered, can affect the tone-quality in the slightest degree, except in so far as such motion, after delivering the touch, may be the exponent of conditions and forces already in action and operative in delivering the tone. Hence the drawing in of the points of the fingers towards the palm of the hand has no effect upon the tone, except in vitalizing it, which, of course, must have been accomplished in delivering the tone itself, and can in no way be added to it by the travel of the finger-point after the tone has been delivered. It is the same with the legato. A tone will be sustained whenever the damper of the string is retained away from it, and it makes no difference to the one note whether the damper is so withheld from the string by the pressure of the finger upon the key, or by the pedal. There will be two differences, however,—incidental, as we might say. The legato might be blurred or impaired by the sluggish and inopportune motion of the foot ; or second, the harmonics will add themselves to the prolonged tone, through the sympathetic resonance of its relatives, when the pedal is used. In the latter case the tone-quality is improved ; in the former, the melodic and harmonic quality of the passage is impaired.

If the finger-point be held in contact with the keys and a strong chord tone be delivered by a vigorous impulse, whose only outward manifestation is springing away from the keys as the touch is completed, and if the pedal be taken at the moment, or slightly before, a very full and solid as well as musical effect will be obtained. This effect will be slighter when only the *fingers* spring up in the act of completing the touch ; but if the *hand* spring away, the touch will be stronger ; and if the *whole arm* spring away, clear to the shoulder, the hand coming up perhaps a foot above the key, with a vigorous arm motion, the tone will

be very much stronger and more ringing. The upward spring is merely an index to the degree and reach of the vitality finding expression in the touch.

Mr. Bowman, in the test exercises of the American College of Musicians, has an exercise for cultivating discrimination in chord playing. Taking any chorale, he plays it with pure finger touch, exactly as upon the organ, but making the melody legato, with changing fingers, as on the organ, while all the other parts are staccato. The same treatment is afterwards applied to the alto, the tenor, and the bass, each in turn being made legato by changing fingers (substitutions), while all the other parts are staccato. This effect, of course, as applied to a chorale in which the chief melodic idea exists only in one voice, is inartistic ; but its technical influence upon forming a sense of tonal discrimination in chord playing is very important. Lately I have been supplementing this exercise by a later treatment of the same chorale, which might as well be " Duke Street " as any. I have it played with finger touch, the fingers actually resting upon the keys when the touch begins, but with emphasis upon one voice, and a slight springing upwards of the hand after each tone, the legato being effected by means of the pedal. A very refined and musical as well as telling tone can be made in this way.

I have been surprised to observe how few players understand the advantages of finger staccato for certain effects. There is a time for finger staccato, and there is a time equally certain for hand staccato. Unfortunate is the player unable to command both at will. For example, in the Heller Study in D-minor, which I have for No. 5 in my Book I. of phrasing (Heller, Op. 47, No. 10), the melody is played by a pure finger legato. It is accompanied by chords which the majority of players deliver with a hand touch, thus leaving the difference between the tone-quality of the melody and the accompaniment very slight. If, however, the chords be played with a very fine finger staccato, while the melody fingers are holding their tones, the effect is far more musical and satisfactory, and the tonal qualities are more varied. In this method the finger-points lie upon the keys at the moment of making the touch, which is delivered by drawing in the finger-tips towards the palm of the hand, exactly as one would pick the chords upon a guitar or banjo.

Going a little farther in the same piece, in the 7th and 8th measures are some chords which are intended to ring out like

trumpet effects. This will require different treatment. The form of touch described above, in which the hands spring away from the keys, the pedal prolonging each tone about three-fourths of its ostensible duration, will be effective. And in the heavy accents, 8th measure, the whole arm rises as mentioned above. The same kind of touch is used again in the 18th, 19th, and 20th measures.

Equally important with extreme vitalization of finger-tips, as well as the entire playing apparatus, when needed, is the *devitalization* and passive condition of them when passive effects are intended. For example, in the same piece, later, there is a place where the original melody comes in the left hand, the right hand playing chords. Here the melody has the vital tones, and the chords must be as carefully devitalized.

CHAPTER THIRTY-FOURTH.

A GOOD PIANO AND HOW TO CHOOSE IT.

Some time ago I was asked to tell how to select a good piano. This is something not easy to tell, but substantially the following may be taken as a general answer :—

The points desired in a good piano are solidity of construction, tenacity of tune, reliability of action, and *refined singing quality of tone.* The first three you will have to take on the general reputation of the maker, for there is no way of ascertaining the qualities for yourself. All the leading makers devote considerable expense to securing these qualities, and have succeeded to a remarkable degree, and you will be as safe to go upon their reputation as in any way, inasmuch as they guarantee these qualities. But in the matter of tone it is not so. Here you must judge for yourself. And this will not be easy, since very many teachers of the instrument not only have very inexacting ears for tone-quality, but do not even know how to test tone. The following suggestions may be of use to some :—

The merits of a good tone are (1) *sustaining power ;* by which I mean that the sound continues for a long time after you have sounded the tone—as long as you hold the key depressed. If you learn first an easy method of producing a good singing tone from a piano, you will succeed better with this test. Hence the following directions for making a singing tone easily :—

Extend the right arm more nearly straight from the shoulder than it is usually held in playing, the hand above the keys, the point of the finger which is about to strike being about three or four inches above the key. Now let the arm fall upon the keyboard from the shoulder (not the elbow), the wrist becoming perfectly relaxed at the moment of touch. The tone is thus produced by the mere weight of the arm. When the wrist is relaxed the point of the finger still clings lightly to the key, but the wrist falls so that the hand hangs limp by the finger point upon the key, the wrist being even below the level of the keyboard.

In this way, after a few trials, you will get a full tone, very mellow in quality. Another way of doing this, which to some will be easier, is to make the tone by allowing the arm to fall with its weight, but to bound away from the key again, without resting upon it for a single moment. If this is done while the pedal is held, the tone will still be sustained, and the quality will be satisfactory. Later, you will learn to make a similar tone by the finger alone, but only after the ear has been cultivated to expect a full, round tone-quality.

Having thus discovered a method of producing a quality of tone which is both full and mellow, without hardness, you are in position to apply the art. If you test the tone, beginning, for instance, at the four foot C (second space of the bass), and take each tone higher, degree by degree, and time the duration of the vibrations, you will find that the duration of the vibration gradually diminishes until, by the time you have reached the third octave from this (second leger line above the treble), the tone has become very short. If you apply this test to several pianos in a music store, beginning with the lowest priced ones, and then the medium, and last the higher, making notes of the results all along, you will find that the piano which the music man will sell you for say $250 has a shorter vibration than the one he sells as say $350 ; and this, in turn, is surpassed by the one selling at $450 ; which, in turn, is surpassed by the one selling at $550, which latter will represent the plainest style of the highest grade piano, as prices now go.

If again you will compare the results reached in the different cases upon another point, you will find that in some of the instruments the full tone, or something very like it, persists for several seconds ; while in others the great bulk of the tone almost immediately disappears, but a small thread of sound is carried along for some seconds. What you are after, if you want the best, is the full tone carried along—and this happens to be the most expensive quality in a piano. Again, if you will try the experiment of pressing the damper pedal just after sounding a tone, you will find it possible to get a very good crescendo in the tone some seconds after it has been sounded. This is due to the harmonics coming into sympathetic resonance. On some pianos you will not find this crescendo at all. On the best it is very apparent, especially on the best grands.

The quality of sympathy in a piano is due to the harmony

of the different parts of the scale, and to the readiness of all the octaves and double octaves to answer each other ; also the fifths, occasionally the ninths, and (undesirably) the sevenths. This you can test by a simple series of experiments . To test the richness of the bass, hold a key, say F (space below the bass staff), without sounding the tone. Then with a very quick staccato but powerful touch sound the octave above. You will find that it is carried along by the bass string of which you are holding the key. This answer will generally be pretty strong. In the same manner, still holding the bass key, touch the twelfth (C), and you will find a pretty strong resonance in the bass. The double octave will answer, and generally the double ninth. The third of the chord is not so easy to get, but on the best pianos it will be heard. Holding the F, above described, you ought to get an answer from A, in the third octave. On the best instruments, when these harmonic tones are sounded one after another, without allowing the held key to rise, you will get from this single key a full chord. The same can be carried out on all the tones up to middle C.

The opposite of this experiment will sometimes work. Hold middle C, and sound its double octave below very sharply, staccato, without pedal. In the best instruments your middle C will sound—which will only be the case when the tone is already present in the bass tone itself. In like manner, while still holding middle C, sound F (space below the bass), and you will get an answer in middle C. The octave below middle C will bring out quite a strong response. These resonances take place on every degree, up to the higher octaves, becoming more and more difficult the higher you go. On the very best concert grand you will find them very liberal. Occasionally on the large uprights you will find great richness of resonance.

These two qualities (sustaining endurance and sympathetic resonance) are those in which the piano is constitutionally defective, and to secure them has cost the great makers many thousands of dollars in experiments. They are due to a fortunate balance of good qualities between the scale (or proportions of the strings and location of the bridges), the hammers, and the sounding-boards. The latter is the great source of imperfection. All the lower grades of piano buy their sounding-boards by the hundred, and use them all. The high-grade makers buy the lumber and saw their own, and then reject the

larger part of them. The art of determining in advance the vibratory qualities of the wood has not yet been discovered and applied in piano-making.

Another desirable quality in a piano is good *balance* of tone, but this you generally get nowadays. The shortest simple test of a good instrument is to go at once to the octave between the third space of the treble, and the octave above. If there is good singing quality here where you always need it, the rest may be taken for granted. In repeating experiments of this kind upon some scores of instruments, and carefully applying your ears to the results, you will gradually learn to recognize tone-qualities of which you had not previously been conscious. The rather unsweet tone-quality noticeable in many pianos of low grade will be found to be due to the existence of dissonant overtones. Sometimes these can be temporarily gotten rid of by doctoring the hammers. Later they reappear to plague the purchaser. After all, reputation is the best guaranty you can have. While the most celebrated makers now and then turn out an instrument with defects, as a rule they average better than others ; and this fact having been proven by induction upon a wide scale, should be rested upon with some confidence.

CHAPTER THIRTY-FIFTH.

HOW TO DEVELOP MUSICAL FEELING IN PIANO PUPILS.

This is a question which never wears out, and it one were to write briefly about it several times running, he would always find something new to say ; for the whole of music-teaching comes down to developing musical feeling, and to providing means (technique) for realizing it when it has been awakened. *The element of personal delight is one of the most potent influences in art education.* The beginning of everything in religious life is faith, because faith is the attitude of the soul in which it believes in something higher, and is willing to learn. And so in art, *delight* is the place where art-culture takes hold of the soul.

In the present article I propose to speak of two instrumentalities for awakening musical feeling as such ; namely, the appreciation of musical successions upon musical grounds. What do I mean ? I mean that in some compositions, such as descriptive pieces, for example, the main thing is not the sequences of the melody and harmony, but the story which these sequences or what not were intended to suggest, or to vivify when once it had been suggested. Whereas in other music, such as the little waltzes of Schubert, for instance, musical pleasure is the sole reason of their being. They consist of charming sequences of a melodic idea ; and each little form is completed in sixteen measures, giving place to something else. (" Schubert Danses," edition Peters.)

There is also another kind of purely musical gratification best illustrated in fugue, where the whole story consists of the subject and the way in which it is treated and developed. No fugue tells a story. Every fugue is first of all music, and expressive only in a secondary degree. The interest of the fugue does not lie in its expression, but in the treatment of the theme and counter-subjects, the rhythm, etc.; and, appealing to cultivated musical perceptions, it is naturally dry to the casual listener. In

short, fugue is an acquired taste, but, like many acquired tastes, very agreeable later.

Now every teacher has this work of awakening purely musical susceptibility to perform, and has it to do with very little outside help in the way of accessory musical influences. Concerts are heard too seldom to cut much figure.

One of the places where I think it wise to begin this work definitely is about the fourth grade. I would use all along certain technical exercises which are musical, namely, Mason's arpeggios and his treatment of the scales. The two-finger exercises are also musical, because they aid to form the ear to tone variety and quality. With these for background, let us take up some little piece, and study it for its music I prefer something like the first of the Schubert dances If the pupil is dull in memorizing, give her the first line, eight measures. When this is played by heart, and with fair expression (I am supposing that is part of a much larger lesson, the mind not being applicable to severe work like memorizing, except a very little at a time), I desire to have it transposed into some other keys, and played. If the pupil is able to do this offhand, so much the better. But generally they are not, but have to be instructed in the manner. For this purpose I would first have her play the scale of the new key ; then take the first melodic phrase of the dance, and write down the numbers of sol-fa initials of the scale-tones composing it. Writing it in complete sol-fa notes, the first period is this :—

Sol si | la re re | re mi fa fe | la sol sol | sol do | do si si | sol fa me | re ri mi do sol si re | do.

Or in straight sol-fa :—

S, se | l: r: r | r:. m: f, fe | l: s: s | s, etc.

Now, to transpose this into any key it is merely necessary to find the sol-fa equivalents of the new key, which the pupil will easily do by writing them out, from the written scale if desired. Begin by doing this for a single phrase, and then cause her to play it in several keys under your eyes. Next treat the harmony in the same manner, finding the corresponding tones of the new key for every harmonic tone of the piece.

The second period will occasion more trouble than the first, but perseverance will do it. It is not enough to have the piece transposed into some one new key ; it must be transposed into several new keys,—a half-dozen at least,—and it may take two

or three lessons to get through a single one of these little dances. But when this has been done, and this kind of training has been carried through a half-dozen little waltzes, it will be found that the pupil's appreciation of musical relations has been wonderfully quickened. I am not at all sure but this is the most rapid method of awakening musical feeling that there is. When a piece is memorized it is likely to remain for some time attached to its location on the keyboard, and to be in the pupil's mind a confused agglomeration of keyboard, finger, and pitch (letter) concepts, the musical concept as such being by no means clear. But as soon as it has worked through several keys, the mind is cleared up, and the musical concept exists independent of these local confusions. And the habit of forming a clear musical concept is very greatly promoted by even a moderate amount of such drill.

Another method of acquiring the same training, or rather a method of promoting it, is to analyze parts of the lessons, telling what are the motives, what chords the motives first come in, what they are carried into later, etc. This knowledge has to be superimposed upon a training in harmony ; and I generally interrupt the harmony lessons at the inversions of the secondary sevenths, and go into counterpoint for several months, until the pupil is pretty clear in three-part counter-point. Then we go back to harmony.

Still another method of promoting musical feeling is a very old one, much used in seminaries, where better facilities prevail for two pianos tuned together than generally are found among private teachers. I mean the practice of eight-hand arrangements of overtures, symphonies, etc. I remember one case when I made a class of four girls learn the Schumann Symphony in B-flat, and I distinctly recall the process of hearing the parts separately, then two together, and finally all four. The mental awakening here lies in the increased interest of the motive treatment as it is passed around from one piano to another, and from one performer to another. Moreover, this kind of exercise is invaluable for rhythm. Most pupils practicing themselves fail to get the true rhythm, and make little stops now and then, very small ones, but still enough to spoil the rhythm. In eight-hand arrangements, or to a less degree in four-hand arrangements, this is obviated, and they all acquire the steady sweep proper to the real rhythm. The danger in this kind of

work lies, on the other side, in the machine-like quality being too prominent. This is obviated by further drill in expression, and by all the performers listening to the leading idea, and governing themselves by that.

These different forms of exercise promote musical expression in all the playing. Of course there is a limit to the benefit of sight-reading when it begins to make the pupil careless. This must be rectified as soon as it appears. But the eye can be trained to take in notes much more rapidly than it generally does.

CHAPTER THIRTY-SIXTH.

MUSICAL-LITERARY CLUBS.

There are two tendencies which at present distinguish piano-teaching in this country : first, the effort to render the technique more exact (by means of the practice clavier); or more complete, flexible, and musically responsive (by the Mason technic). And a second tendency equally operative ; namely, the effort by one means or another to increase musical fantasy in the pupil through memorizing, and by the silent study of works (leaving the inner conception to be formed by means of mental representation), and by hearing music. There remains still another form of musical cultivation, which until very recently has been neglected : I mean the accessory literature calculated to awaken an interest in the master-works of music, at first upon the literary side (as by biographies, historical, appreceptions, etc.), and later in the works themselves, by studying them as parts of one whole, that whole being at first the works of some one composer ; then the larger unity of the works of a group of composers, actuated by similar tendencies ; and, later, the study of a department of musical tone-poetry entire,—as, for instance, the opera, the symphony, the pianoforte, etc. Now, it is evident that all these forms of awakening the musical interest are legitimate and necessary, particularly for those who have the misfortune to live at a distance from the leading musical centres, and consequently are not able to hear the master-works in chamber music, opera, and symphony in their complete forms. But even in the great musical centres much remains to be done in these directions ; for in spite of our symphony concerts, and the many performances of chamber music, the student is not able to hear works often enough and in the grouping needed for awakening in him the faculty of a true art appreciation and intelligence.

The problem is to bring together in any community the musically susceptible ; to interest them in the great composers, and to make them acquainted with their chief works, or at

least with some of their chief beauties ; and to give them some idea of the true perspective of the musical pantheon. Moreover, such an organization, if effected, would afford a rallying-point in every community for recitals, musical lectures, and concerts by artists and chamber organization, and even for orchestral concerts where the population is numerous enough. According to a large number of reports recently shown me, from many parts of the country, something of this kind is now at work in upwards of one hundred centres.

I have been watching for some years now a system of study in music which has been developed in part under my immediate observation. I refer to the " Musical-Literary Clubs " of Mr. W. M. Derthick of 824 Walnut Street, Chicago. Mr. Derthick is the clever gentleman who, after having made a number of popular collections of standard music, and having produced the " Manual of Music," an expensive work of which has been sold some fifteen thousand copies, devised a few years ago a game of musical history, or musical authors, calculated to lead the players to a good practical idea of musical history as a whole, and of the range and peculiar merits of the individual composers. This he intended to accomplish by means of a game of cards, something like a game of authors, but much more extensive and much fuller of information. Each of these cards contains about four hundred words ; and in most cases the four hundred words have been condensed from twice as many, without omitting anything important. I can speak feelingly upon this point, since I wrote perhaps a third of the cards myself, and assisted in abridging many others, in order to bring them within the necessary compass.

When he had completed the cards, it was a question of much time to arrange methods of playing which should still retain the feature of amusement while not sacrificing the instruction, which had been the main object. Then grew up around the game an entirely new and higher apparatus, which is not yet fully complete, but which has gone far enough to awaken interest upon quite a large scale.

He has devised a circle of Musical-Literary Clubs, all the members of which are members of the central organization, and all pay dues and derive advantage from the central system. In its present form it consists of " Thirty Evenings with Great Composers." The club follows a prescribed order. Each evening is

worked after a program book. This book contains first a characterization of the composer, and analyses of many of his works. The analyses are primarily imaginative and sentimental, but also contain considerable information. After each analysis has been read, the work is performed by members of the club. After discussion, if desired, another work follows, and so on in like manner. The musical selections occupy about an hour in performance, and the literary matter perhaps a half-hour. There is a certain flexibility in the scheme, more matter being provided than any one club will be able to use. At the end of the serious work the game follows, managed so as to afford diversion, and at the same time an incentive for memory.

Of course a plan of this kind turns upon two points : first, upon the quality of the musical-literary matter furnished ; and second, upon its practicability, or rather upon its *timely* practicability, its adaptation to the demand of the times. Upon the first of these points it is perhaps enough to say that the writers represented upon the cards are such as Louis C. Elson, Edward Baxter Perry, John S. Van Cleve, Emil Liebling, C. B. Cady, and many others. And in the program books, such as Perry, Van Cleve, Elson, the late John S. Dwight, and many more. Mr. Derthick himself has written many of the characterizations, and just now has nearly completed a little manual of aesthetics, which, if I mistake not, will improve his literary standing.

Nothing could take better than these clubs are doing this season. Memberships of from fifteen to twenty are gathered in places of four or five thousand inhabitants. At the second or third meeting of the club, five, ten, and even twenty, new members apply. And this despite a small initiation fee. The work is only just begun, but enough appears to indicate that with good management it is capable of immense good. The ground had been well prepared in advance, through the general organization of amateur musical clubs. These find after one or two years that some coherent scheme of study is imperatively necessary for rendering the work progressive, and for taking it out of a little routine of half-perfunctory concerts. The plan of the Musical-Literary Club furnishes exactly this sort of work. I have been watching this work with interest, because it goes along a line near what I had conceived as a sort of Musical Chautauqua ; and also because, having known Mr. Derthick for several years, I have seen his plans widen, his conception become higher,

and his ability grow with increasing demands. And, as said before, the apparatus offered the clubs is exceedingly well adapted to the work intended—where the first demand is to awaken interest, and to deepen it, and then to make it intelligent. I have given this information on account of the general desire there seems to be for something of the kind. And also because I am often written to with regard to it, although I have no connection with it beyond writing a small part of the literay matter already mentioned.

CHAPTER THIRTY-SEVENTH.

THE USE OF SLOW PIANO PRACTICE.

I do not hesitate to say that more than three-fourths of the time spent in piano practice by players generally is wasted. *How* they waste it would take too long to tell. In many cases they practice unproductive exercises. This, however, does not signify so much as the fact that even these are praticed in a wrong way. For there is scarcely any conceivable exercise which may not be made useful by a good mode of practice. Even a book full of ill-digested, and, if I might so say it,unradical exercises, like Lebert and Stark's, may be useful to pupils if properly practiced.

Every well-taught piano player who reads this is familiar with the injunction, oft repeated, to "practice slowly." Plaidy, I hear, used to direct a certain number of times slow and a certain number of times fast, as the rule of practice to be applied to all kinds of passages. Four or five times slow, and four or five times fast, was the rule, I believe, or near enough for our present purpose. Mills, the pianist, makes great account of slow practice, and applies it himself to everything, even to a review of pieces long familiar and many times played in public. Mason makes this principle his "joy and his song," as hundreds of his pupils can testify. Mme. Julie Rive-King, whose technic is acknowledged to be of a superior order, practices everything *very* slowly. With her the slow practice far exceeds the fast. If she plays a passage four times slowly, she will play it fast not more than twice ; then comes another turn of slow practice.

What is slow practice ? For every pianist there are three grades of speed in all passages admitting of rapid playing. They are, first, a very slow rate ; so slow, namely, that each motion is fully determined by the will, and there comes the response through the sensory nerves that the motion has been fully performed ; *after which* there is a momest of repose before the next motion is ordered. Very slow practice is any rate of speed that admits of this moment of mental repose between the reception of the sense of having played one note and the act of beginning

to play the next. The second rate is moderate—the rate in which, as soon as the mind becomes conscious that one key has been played, it orders the next, without suffering a moment of repose to intervene. The third rate is that of velocity—a degree of speed in which the will orders a series of acts at once ; as, *e. g.*, four octaves of the scale of A. or three octaves of broken chord of C, etc., etc., and the fingers play them as rapidly as possible, the mind not being conscious of the fact that one key has been played before it orders the next.

Perhaps a little further examination may render this plainer. There are two kinds of nerves, the *motor* and the *sensory*. The motor nerve transmit from the brain or some lower nerve center an order for the muscle to contract, and it contracts. The sensory nerve transmits impressions from without. These sensory impressions are not always transmitted to the brain, but stop at a lower nerve-center and are reflected back in the shape of a motor impulse, which effects a new muscular adjustment to meet the emergency. Thus, if I am kicked, I do not have to wait until I hear of it in my *sensorium ;* but, as soon as the spinal cord finds out that such is the fact, it telegraphs to the nearest leg or arm to "answer immediately"—which order I hope my arms and legs may long have the muscle and grace to obey. Thus it is that in walking or riding, the different muscles adjust themselves unconsciously so as to preserve the equilibrium of the body. Motory and sensory impulses are propagated with different degrees of speed. The motor impulse travels at the rate of about 92 feet a second ; the sensory at the rate of about 149 feet. It is understood, of course, that a muscle contracts only in obedience to an order received through the motor fibers of the nerve.

In the case of acts that are completely volitional, it appears that each one is separately determined and ordered by the will, and completes itself in consciousness whenever the sensory nerve has returned the information that the act has been performed. Any series of muscular motions may be made habitual, in which case they can be performed while the mind is thinking of something else. The shoemaker lasts his shoe, creases the channel, folds and waxes his thread, sews the seam, rubs down the channel, and so on, while he is busily engaged in conversation, or in a "brown study" on the question of ways and means. The blacksmith heats the iron, hammers and shapes it, all the while carrying on a discussion of politics or theology. His appren-

tice also heats and hammers his iron while carrying on a base-ball discussion with his mate. He spoils his job, and is cautioned by his master to mind his business and keep his mind on his work next time. So, too, the player goes through a familiar piece unconsciously. The beginner makes a mistake as soon as his mind wanders never so little.

All of these acts, so well performed without thought, have become habits, and no longer require the mind to order each separate detail. The beginners, who failed, had not acquired the habit. To a certain extent each worker became a machine. He was merely an automaton—that part of him which made shoes, or shaped the iron, or played the piano, that is to say. The shoemaker was conscious only of the general intention of making shoes, and of having conveyed himself to the bench where were the necessary materials. All of him not engaged in making shoes was asleep or actively engaged in something else. A part of him breathed, also automatically ; a part of him circulated the blood, also without his will ; a part of him talked or thought theology or politics ; a part of him worked away at the contents of his stomach. The *man* really, you see, was not making shoes at all,—that was only automatism, just the same sort of thing as the heart beating, the lungs breathing, or the stomach churning the victuals—the operation of a machine. All there was of him, just then, that was really *man*, was the part talking theology—except away down in one corner of his being (like a toothache), his love and anxiety for his poor, sick daughter.

Let us attend more closely to these machine-performances. Are they in any way deficient or imperfect ? Not at all ; every motion follows in its proper order, beginning only when the previous one has been completed. Unexpected exigencies are met and allowed for with all necessary intelligence.

To such an extent may this machine-like ability be carried that the acts themselves may be conditioned on sense perceptions received through parts of the economy remote from those performing the automatic acts. For example, I have seen a once eminent organist play when he was so drunk that he was with difficulty seated at the instrument, and when I am very sure he couldn't possibly have distinguished between the " I " and the " not I." He played, of course, from notes. As long as he could keep his eyes open his hands would play whatever his eyes saw ; but *he* knew nothing about it.

All piano practice, whatever its nature, has for its object to produce the habit of playing that passage or piece. The only part of playing that is completely volitional, and not at all automatic, is the melody, whether one means by this merely the air or the counterpoints. When the melody is played automatically the playing becomes soulless.

Playing may be poor in respect to its mechanism, or in the player's imperfect consciousness of the music. Ability to *think the music* is the first requisite of an artist. Some persons are extremely obtuse in this respect, anything beyond the most elementary combinations eludes them. How to develop the musical perceptions I do not now stop to inquire ; at this time I concern myself only with the mechanism. The player must have a great stock of standard passages, embracing all the major and minor scales, the various arpeggios and broken chords, and the usual accompaniment formulas. Each of these must be subject to control by a merely general order of the mind. When one wills to play four octaves of the scale of C, the hand should adjust itself to the white keys and proceed to business, the thumb falling on F and C without further direction ; and similarly of every other passage. But how can this come about ? Is there some tree off which one can gather these passages already prepared, or the leaves of which one may eat, and be brought into so comfortable an ability ? Not at all ; there is only one way, and that is in pursuance of the following law :

Any series of muscular acts may become automatic by being performed a sufficient number of times in a perfectly correct sequence.

Let the series of motions in question be ten in number. How does the average pupil set about mastering it ? Why, something like this (x being the unknown quantity—the mistake):

1st time	(carefully)	1 2 3 4 5 6 7 8 9 10
2d "		1 2 3 4 5 6 7 8 9 x
3d "		1 2 3 4 5 6 7 8 x 10
4th "		1 2 3 4 5 6 7 x 9 10
5th "		1 2 3 4 5 6 x 8 9 10
6th "		1 2 3 4 5 x 7 8 9 10
7th "	(carelessly)	1 2 3 4 x 6 7 8 9 10
8th "	(very carefully)	1 2 3 4 5 6 7 8 9 10
9th "		1 2 3 x 5 6 7 8 9 x
10th "		1 x 3 4 5 6 7 x 9 10

And so I might go on for pages. The wonder to me is that they ever get a piece near enough right to permit one to recognize it.

Here, then, we are at length able to see the value of slow practice. The necessary number of perfectly infallible performances which form the basis of automatism can be secured *only* in slow practice. Each one of these three steps must enter into the performance of every single motion in the series. First, the volition to play a certain note. Second, the consciousness of having played it—the sense of having the finger on the key. Third, the moment of repose, in which the mind clearly apprehends the next note to be played. This slow practice may be faster or slower, according to the activity of the player's mind. The beginner must play as slowly as one note a second ; the artist may play four or five. I have heard Mme. Rive-King practice Gustave Schumann's " Tarantelle " at the rate of about three notes a second, although, in the performance, it goes at the rate of from eight to twelve notes a second.

The average rate of transmission of the motor and sensory impulses through nerve tissue is about 120 feet per second, or about 7200 feet per minute. In automatic performances of the fingers the motions are supposed to be controlled from one of the nerve-centers in the spinal column, giving approximately five feet for the travel of the two impulses for every key played. This, supposing the muscles obey instantly, would give about 1450 notes a minute as the ultimate of velocity, or about 24 notes a second. Any one who will play a scale four octaves in *nines* (going through nine times) at half this speed, will be likely to find the exercise somewhat fatiguing.

Exclusively slow practice will spoil the playing. It takes the life out of the music. It must, then, be alternated with two other degrees of speed, in the proportion of say, six slow, six moderate, and three *fast*, and so on, over and over, until one learns the passage. This is not a rule ; it is merely an indication of the proportion necessary to be observed in order to secure accuracy without sacrificing the musical quality of the playing. And it is in the almost total neglect of this kind of practice, that pupils in general may find the reason of their poor success.

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